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PICTURES.

WRITTEN FOR THE NEW YORK CLIPPER, AND DEDICATED TO MISS VICTORY CRESSE.
BY CHAS. M. WALLINGTON.

A field of gold beside a sombre wood—
Wind-rustling stalks, denoting work of plough,
Drooping their heads, like virgin sisterhood,
In convent mood they bow.

A river running gold at eventide,
Sail-dotted with huge ships that go to sea;
Beyond, the lighthouse stands in majesty of pride,
Crowned on a Summer tea.

Through the old turnstile, by the meadow walk,
And near the whitewashed cottage by the well,
I stray, to listen to some girlish talk,
And speak a sad farewell.

The sheep roam o'er the carpet of bright green,
Nibbling the tiny blades fresh from the earth;
And sky's white isles on dark-blue ocean seen,
Born with a beauteous birth.

The distant mountains raise their jagged forms
Through the blue veil of mist that shrouds their
Monarch-of-hills, worn by a thousand storms, [base;
Older than human race.

Waters, dripping and splashing over broken stone,
Adown the mountains plunge; the valley broad
Moves with the living forms of kine, where drone
Bees with a rich accord.

A waterwheel turns with a constant splash,
And birds seek covert in the mill's tall eaves;
The miller's cottage stands in a clump of ash,
Golden with yellow leaves.

Cold, melancholy winds sweep o'er the marsh,
Rustling the spear-shape lily plants which grow
Where laps the smooth stream in indolence harsh,
Lazily moving slow.

Girlhood with tresses golden as the sun,
In purity of white arrayed and blest,
Her speech the melody of rippling run,
Beloved and caressed.

A fair, lithe form strolling the yellow sand,
Gazing o'er sea into uncertain time,
Watching the ships sail to a distant land,
Thoughtful, with mood sublime.

Philadelphia, Aug. 11, 1879.

THE MYSTIC TIE:

ERROL VAL'-DARE AND THE BEAUTIFUL ACTRESS; OR, A NAME FOR A LIFE.

BY THE AUTHOR OF "A WIFE'S HONOR," "A STRANGE RETRIBUTION," ETC.

CHAPTER XVI.

"BEWARE! BEWARE! SHE'S FOOLING THEE!"

Nine o'clock! The breakfast-bell rang as, one after the other, the family and most of the guests came down, Lord Falconer with his brother.

"Rochester *non est*," said the latter with a laugh. "Oh, the lazy fellow."

"Don't be merciless, young man," said his father merrily. "His head ached badly last night. I met Owen taking up his breakfast. Why, Coral and Mr. Ernescliffe are laggards, for—"

"Not they, father."

And Falconer suddenly pointed, laughing, to the open window, just as the actress stepped through it, followed by Errol Val'-Dare.

"How darest thou, my lord, rob my character?" she said tragically, and deftly flung a dainty spray of beautiful seaweed on the Marquis' gray head. "Mr. Ernescliffe must vindicate his own. We met by chance on the beach, and have been spinning yarns with an old beau of mine."

"Upon my word, Miss Coral, we must look after you, I am afraid."

"You may, my lord. And he was ever so good-looking, and so gay to see me again. Wasn't he, Mr. Ernescliffe?"

"*Ma foi*, yes," said Errol, stroking the silky, dark moustache which shaded his delicate, curved lips. "I felt myself quite *de trop*."

"It's some nonsense and fun," cried Lucia. "You both look so very wicked. What is it, Coral?"

"Just what I say, my love. An old admirer, who worships the star, and at a distance, as men should," said she, glancing archly at Albert Leigh, as she nestled herself with the pretty freedom of an admitted favorite between his father and brother. "Florence looks really alarmed and wondering."

"No, my dear," said the elder sister, composedly. "I am always prepared for any mad freak or escapade on your part without the assistance of Mr. Ernescliffe or anyone else."

"Cries of 'Oh, oh!'" exclaimed Albert. "I must lay lance in rest in your defense, Miss De l'Orme, if I may wear your colors."

"I'm afraid the lance will shiver and the colors fade, my lord," she answered, and the Marchioness asked:

"Who was it, dear? One of the harbor-boatmen?"

"Your ladyship has sailed close to the wind, for it is a Cornish fisherman, who some years ago did me a great service. Poor Pengarth has had sad reverses since then, and—and so, my lord," turning to the Marquis with the most irresistible pleading, "I am going to turn beggar for him."

"Oh, you women—you women!" laughed the genial peer, patting the curly head, "how well you all know your powers. Well, what do you want now, you witch?"

"Only, most noble Marquis, that he may have old Saunders' vacant berth."

"A very modest beggar, isn't she, Gertrude? I think we may say yes."

"I don't think you could say no," whispered the saucy pleader. "So I may send for William Pengarth to see you, and we can have a trial trip with the new boatmaster in a few days."

"I declare that you are more imodent than even Lucia," said Lord Ravenshill, rising, as the party began to move and scatter in groups; and while the usual questions as to the day's programme began to go round, he rang for a servant to be Coral's messenger, and sent her to the library to give her directions herself.

As she was crossing the great hall again Claude Rochester came down, and Errol Val'-Dare's lips would have smiled in wicked irony to see how she met him with outstretched hand and an exclamation of pleasure.

"At last! You are quite a stranger, Mr. Rochester." Then, with a pretty pout and droop of the long lashes, that sent the blood leaping through his veins: "You never came round to the greenroom last night. Are you still angry with me for my scolding?"

"Angry with *you*?" he said passionately. "When one smile, one look of such bright eyes would have brought me where you would! How could I be angry with you?"

"'Oh, be gracious, ye immortals!'" she sang mockingly. "I am no *diva*, Mr. Rochester, but only a mortal actress."

"You are *Diva* Coral to me," he began impetuously, when she interposed.

"*Ma foi*, what nonsense we are talking! Give me your arm, and let me introduce you myself to Lord Clancarty. This way; they are all on the lawn."

She laid her hand on his for a moment, and the touch thrilled right through him; but he drew the hand into his arm and passed out, though Claude would fain have kept her to himself yet a while. He had no wish to meet the man who had supplanted him, and whom his ready jealousy at once erected into a dangerous rival.

"There he is," said the actress, at once pointing across the lawn, "talking to Lord Falconer. He has wheeled his chair out, I dare say. Redfern and the other critics raved about his splendid acting. Didn't you think he acted to perfection?"

"You did," said Rochester shortly, with a jealous frown, which he could not conceal.

"Oh, if you only knew how tired I am of hearing that in one form or another, Mr. Rochester, I am sure you would spare me. I'll act very badly next time, just to change the refrain."

"You could not do it, beautiful De l'Orme."

She laughed, but the next moment they reached the invalid-chair. Falconer lifted himself, Val'-Dare turned.

"How are you this morning," said the former. "Let me introduce you. Mr. Ernescliffe, Mr. Rochester."

With deadly apprehensions in her poor, beating heart, the actress covertly watched Claude's face as he bowed, but there was no sign, no shadow, of even a puzzled memory recalled by the careless, handsome face on which his gaze rested, as he said:

"I should have come round to the greenroom last night, but my head really ached too much for me to venture on that pleasure."

"You must know he went against orders altogether, Mr. Ernescliffe," added La Coral, gathering a bunch of roses and stooping to fasten one in Wilfred's buttonhole. "But men, I find, are just as fond of their own way as ——"

"A pretty woman," put in Errol.

And she laughed slightly, while Rochester added, with a look which escaped neither her lover nor Falconer:

"There was strong attraction to draw me into disobedience, Miss De l'Orme."

"Was there?" she said languidly, pulling a rose to pieces. "You ought to be lectured, then, on the awfulness of yielding to temptation, like the naughty boy in the goody-goody story-books. A theatre, too! Just the thing! Only some astoundingly horrible judgment ought to follow."

The others laughed, and Falconer said:

"But, my dear, your delinquent is wrongly named for the naughty boy, you know. Edward was always the oppressively good boy."

"Then, my lord," she answered, with a laughing glance at Rochester, "that only proves the truth of the adage that names always go by contraries."

But under her light tone Errol knew and Wilfred felt that there lay a deeper meaning. Her appearance with Rochester and her manner to him puzzled Falconer, knowing what her real feelings were towards him. Of one thing he felt certain, that all her witchery meant no good to Claude Rochester—that under the velvet glove there lay a gauntlet of sharpest steel. The play of the tigress is dangerous. The fabled charms of the siren lured man to his destruction.

CHAPTER XVII.—"BREAKERS AHEAD."

The soft rustle of silken drapery behind Falconer's chair, as he lay by the open window, reading; two exquisitely chiseled little hands laid upon his; a soft, low whisper in his ear, irresistibly coaxing.

"Look out to the glorous sea, feel the zephyr-like breeze. What an afternoon for a sail, Wilfred!"

He dropped his book to take the two hands and draw their owner round to his side.

"Would it be possible, I wonder, for any mortal man to refuse such a witch anything?"

"Not *you*, certainly," was the saucy answer. "You have spoiled me too long to begin now."

"I am afraid so, child. But why come to me? Of course any of you that like to go have only to go to Pengarth. Who would go, or wish to go? Because most are off shooting or driving, or ——"

"No, your brother and Mr. Ernescliffe and Lucia are out there, and Claude *le debonnaire*, who will go, of course, if I go—as a moth flutters around the lamp."

"Coral, Coral, what—what are you doing with that man?" said Falconer, with a strange mixture of pleading and sternness. "You were never a flirt with all the temptations to which a beautiful and courted actress is exposed, never before wont to make a cruel use of your beauty."

She looked full in his face, her own very white, and said slowly:

"But I mean to do so now, unless I see that his passion will not serve my purpose; the end sanctifies the means."

He shook his head, pained, puzzled, doubtful.

"Very rarely, my child. But some day I hope you will trust me entirely with your confidence; till then I trust you."

"Thank you, noble Wilfred."

After that low, quivering whisper there was a pause; then, with a long-drawn breath, as if shaking off some heavy gloom, she came back to the original subject.

"Then shall we start at once? I will wheel your garden-chair out."

"Me, my dear! No! I should only be in your way, a perfect in——"

The delicate hand was on his lips directly.

"Why, it would be nothing if you were not with us. We'll take cushions and shawls, and go down the sloping road near the rookwood, unless," with a sudden unmistakable blankness, "you would rather not go."

"No, dearest child. I should like it very, very much. I love the sea, and to be with those I love, but ——"

"Now, I hate 'but' and 'if,'" Coral interrupted. "They are wondering why I am so long fetching you, wicked Wilfred."

"What, then, are you?" he said, smiling, as he stood up and passed out with her to the larger and stronger chair which stood outside the window, and he stepped in as he spoke.

"I? You call me a witch," she laughed, pushing the chair easily and carefully across the lawn towards the others, and, as Falconer caught sight of his brother's figure, it seemed to him that he was not the only one who deemed the lovely *artiste* a veritable witch.

"Well, my friends," he said, as his fair attendant stopped the chair, "we are all to get under weigh, it appears."

"Ah, we knew she would bring you off, *vi et armis*," said Lucia, "so Albert and Mr. Ernescliffe sent her as Mercury."

"To Plato, then," added Val'-Dare, with a wicked glance at Rochester, as he carelessly moved as if to take her place.

Claude threw him a defiant glance, and instantly stepped jealously forward.

"Miss De l'Orme, allow me the pleasure ——"

His hand was on hers, but she pushed it away, laughing.

"No, no; thanks. I won't resign to such unskillful hands, lest the story of Phaeton and the sun-god's chariot be reversed. Mr. Ernescliffe will be better."

"Always obedient to your Grace's will," said handsome Errol, taking it from her; and as she fell back Rochester whispered passionately in her ear:

"You should show mercy, not cruelty, when you know ——"

"Should I? I will show which you please. One is as bad as the other," said the actress carelessly.

"You are very cruel, *Diva* Coral," he said under his breath.

"You make a cruel toy of 'Love's Labor Lost,' *mon ami*," she interrupted, with a bitter laugh. "I have so much tragedy on the stage, you know, that I prefer comedy off it."

"Even a 'Comedy of Errors,'" said Claude, biting his lips, "might become a grave mistake if acted out."

"I'll abide the hazard of the die, for my part."

"And for mine?"

"Oh, *ma foi!* I cannot be responsible for you," answered Coral lightly.

"No; you stab, and will not give one look, one word, one touch, to soothe the wound," he said gloomily. "You carry out the Latin adage, 'Whom the gods would destroy they first make mad!'"

"It wasn't a bad idea of the gods, I think," she said, with a half ironical, half mocking little laugh and upward glance in his face under her her long lashes, that pitiless ring in the rich voice, that pitiless look in the dark eyes, which, without being able to define, stung him past control.

"I think," he said bitterly, "that you would have cared nothing if that maddened horse had flung me dead at your feet."

Now this finished actress changed her byplay.

"Don't talk of that," she said quickly, almost hurriedly. "You are cruel now."

"I cruel to you! If I only dared to hope ——"

But his eagerness started her, and she interrupted him with a sly slight, mocking laugh and tone:

"Dare not, then; for remember that, if Pandora shut hope down in her jar, she let all the evils fly out, and amongst them ——"

"A beautiful woman's fickleness, Miss De l'Orme!"

"Or the many masks which dishonor wears," she retorted. "Come, I am going on to the others."

And, leaving his side, she sprang forward, flushing momentarily, as for one second she caught Val'-Dare's glance and slight, significant shake of the head.

Albert turned eagerly to her.

"Do you know, Miss De l'Orme, what my mother is about this afternoon?"

"No! Laying a train of gunpowder, perhaps," said the actress.

"I think you could do that dangerous work better," said Leigh, with a quick glow in his eyes. "No; she is sending out invitations for a grand hop, and"—dropping his voice—"I may venture to pre-engage at least three or four dances."

"You are very modest, I must say. I am afraid the promise of one must satisfy your lordship."

"It certainly will not satisfy my lordship," said impudent Albet, laying a half-laughing grasp on her arm. "You shall not escape till you promise two at least. One, indeed! I want one waltz and another."

"Well, I suppose I must promise that, then, and for any more you must take your chance. Mr. Ernescliffe, is not this rook-wood beautiful?"

She turned towards him as she spoke, and their eyes met. He smiled.

"Very beautiful, Miss De l'Orme!"

They were passing the spot where so shortly before they had met in the midnight hour, and her heart beat fast for the hourly peril he had dared for love of her, and her very soul seemed suddenly to rise up with a maddening sense of the injustice of which they were both the victims.

Errol read her look—what living man could read his darling as he could?—and perfectly understood why she turned almost sharply from Rochester on her right, and unconsciously made Albert Leigh's heart beat high with hope and happiness by taking his arm in her pretty, half-confiding, half-careless way, talking and laughing gayly, while Lucia Norman, piqued by her cousin's attentions to the beautiful actress, turned all the fire of her own beauty and powers of flirting—and what woman is there who cannot flirt if she chooses?—on handsome Errol Val'-Dare, who, sooth to say, had from the first deemed it wise to give her his attentions rather than Coral, too utterly free from vanity, too unconscious of his own gifts and attractions to dream of any possible danger to her peace in a flirtation which to him was so harmless, and which, moreover, he took care did not pass the bounds of attention to which the lovely heiress was accustomed, and which she certainly liked.

Ah, pretty, piqued, willful beauty! If she could but have seen into the heart of the man who, as he carefully drove the chair down the sloping road, was bending his tall, graceful form to whisper laughingly those pretty speeches which fell so readily from his lips—if she could have seen into the heart, perhaps her imperious little ladyship might not have been quite so well pleased.

CHAPTER XVIII.—"SAUVE QUI PEUT."

"My dear Ernescliffe, do let Albert relieve guard!" said Wilfred, as they reached the beach; for, dropping the formal "Mr." soon himself, he had told Errol, smiling, that "my lord" was for strangers, not friends, least of all for any friend of La Coral's.

Val'-Dare answered earnestly, impulsively:

"No, no; it is such a pleasure for me to do anything for you. Besides," he added, with a wicked glance ahead, "he is well employed."

Falconer's glance followed his, and he shook his head slightly, more to himself than his companion. Was his brother in earnest? If so, he was but laying up sorrow for himself—a cloud that would darken months, possibly years, of his life.

Coral's rich, mellow tones came dreamily on the air, mingling with the perpetual soft tapping of the waters along the strand; and then, as they neared the boathouse, the voices of merry children at play and men from the harbor reached their ears.

"'Oh, for a soft and gentle breeze!'
I hear some fair one sigh,"

said Lucia lazily.

"But give to me
The rolling sea,
And wild waves beating high,"

sang Val'-Dare, with a flash in his dark eagle eye. "I like a little quiet, a little rest; but the fierce conflict of Nature's forces, the mad war of the elements, suits me better, I am afraid."

"I am afraid you are as bad, or worse, than La Coral," said Falconer, smiling; "one of the restless, unquiet spirits. Well, well, if none were like that, the world would be terribly tame, and stand still. What a delicious breeze!" turning his face towards the sea. "We need not fear a change, I think."

"It will freshen at sundown," said Errol, glancing out to sea, "and perhaps chop a point to the west. Are you afraid of the water, Lady Lucia?"

"Not when it's calm," she answered; "but I don't like it rough, as Coral does. I don't think she knows what fear is."

Who knew that better than Errol Val'-Dare?

"You give her high praise," he said, with his bright, beautiful smile; "but no more than her due, I am certain."

"There is Pengarth, speaking to her and Albert!" said Falconer; and as they came up, the new boatmaster turned to the heir of Ravenshill, touching his hat and glancing at handsome Errol without the shadow of recognition in his face.

"Coming for a sail, my lord? I thought some of the gentry would be down, so I've got the Oceana all ready on the skids. Lord, sir—my lord, I mean—aint she a beauty?"

"She is, indeed! Just fit to carry the ladies."

"Would beauty upon beauty be false heraldry?" said Errol Val'-Dare, from whose tongue compliments fell as easily, as gracefully, as the dewdrops from a roseleaf. "Have you got the cushions in her, Pengarth?"

"Everything, sir, I think."

"We had better embark, then," said Wilfred, stepping from his chair, which one of the men almost at once wheeled away up the cove into the boathouse.

"Now, Ned," said Coral impatiently to a lad, "get the steps. Quick! I want to arrange the cushions."

She was standing by the craft, close beside Pengarth, as he coiled a rope. He turned directly, smiling, stooped, and, lifting her right up in his powerful arms, swung her over into the miniature vessel as easily as if she had been a child or pet kitten, amidst the laughter and merriment of the rest. However, they were soon all in—the lad Ned in the steerage with the tiller, Pengarth taking charge of the sails.

"Now, away!" he said, and, as the boat ran off the skids and leaped joyously into the blue waters, a thrill ran through three hearts there, as with all the intensity of reality the memory of that terrible embarkation years ago rose up like a spectre.

Then the pretty craft spread her white sails to the breeze, and, as the water slipped round her fast-cleaving cutwater, the land seemed to fall away farther and farther.

"If I invented a new religion," said Rochester lazily, "my heaven should be an endless *dolce far niente*. I don't know how you will bear going back to work again after this, Miss De l'Orme."

"Very well indeed, Mr. Rochester. I shall be quite ready to welcome the footlights when the time comes. Your endless *dolce far niente* would be death to me."

"Hear, hear!" put in Errol. "But I don't suppose Mr. Rochester quite understands that, if he is so lazy ——"

"Oh, you're one of those fatiguing creatures who are restless, ambitious, and all that sort of thing," rejoined Claude, leaning back. "Of course, it's well for the public good that there should be such spirits as you and our fair friend, or the world would stand still; but I'm glad I'm not one of them."

"There is no doubt you and society have cause to be thankful," said the actress dryly. "It is a good thing everybody is not alike. Pengarth, run out to sea, out of sight of land, if the skipper"—she touched Falconer, smiling—"pleases."

"My dear, whatever pleases you all pleases me. Pengarth, Mr. Ernescliffe declares the breeze will stiffen at sundown,"

"The gentleman is quite right, my lord," returned Pengarth. "We'll have the white horses out presently, sure enough."

"Well, I believe we can nearly all ride them if you unset us," said Coral gravely.

"Ride them!" repeated Lucia uneasily.

"Swim, my dear child—swim."

"All but me," said Wilfred, smiling; "and Rochester is not much of a swimmer, are you?"

"Not much," returned that gentleman. "So I hope we shall not intrude into the watery realms of Neptune."

Certainly, such a *contretemps* did not look at all likely to occur, for the wind rippled the water and just filled the white sails that glinted like snow in the rays of the sun, now declining in all the splendor of crimson and gold.

But presently, as the gray shadows stole up ghostlike from the east, and the sun, like a great ball of fire, sank behind the western horizon, the breeze suddenly dropped to a dead calm, and, like a giant lulled to rest, the face of the waters lay like glass, the sails drooped useless, and the graceful little vessel lay to, a very log amidst the vast expanse, a thing of naught in the solemn, mighty stillness—the very majesty of silence that no one broke—till at last Pengarth, standing by the mainsheet, pointing to the line of saffron light along the western horizon, said softly:

"Look, Mr. Ernescliffe. The wind's coming up in the offing. She'll feel it directly. Let her fall off, Ned, the moment she does so. She'll go about."

There were white flecks afar on the sea. Then the water heaved—the giant was awakening—the listless sails suddenly filled out, and the little vessel shook herself joyously, and bowed her graceful head as she fell off, and, veering round, took the wind well on her port-quarter.

Lucia wrapped her scarf about her, and Coral, who had brought none, shivered slightly and nestled closer to Wilfred's side, while the wind freshened every minute, and Errol Val'-Dare saw Pengarth quietly shorten sail.

"Coming on to blow a squall, eh?" he said in a low voice.

The man nodded.

"A good capful of wind, sir. Ned, keep her helm steady. There are your white horses in plenty now, Miss Coral."

So there were; for it is absolutely wonderful how very soon the wind will lash the sea into billows capped with white foam, and the Oceana scudded before the wind, which in less than an hour had risen to almost a gale, diving into the trough of the waves, and anon rising like a bird over their crest.

But before they sighted the lights of Briarly, or the electric-light on the cliff above their own boathouses, they heard the sullen crash and roar of the breakers on shore.

Lucia turned very pale, and trembled; but the actress, as Errol saw, was thoroughly enjoying the tempestuous return, and not least the spice of danger in landing.

"I hope you ladies have nothing spoilable on," said he mischievously, "as one of these breakers, perhaps, might give us a shower-bath."

"Starboard a bit," called Pengarth above the roar of the breakers, for they were now close; "go, no—starboard, I say! Don't luff. You boy, don't luff, for your life!" he shouted furiously, and springing frantically aft.

Too late for even Val'-Dare's quick movement to save them. The lad, confused, or deafened by the roar of wind and wave, mistook the word, and, trying to luff—the exact reverse of the order—let the sudden rush of water against the rudder fairly wrench the helm from his hold, giving the angry elements their full sway with the little vessel. In one moment she swung round full broadside to the rushing waves, and as she veered Val'-Dare cried: "Strike out for your lives!" and flung his arms instantly round the actress—his own, his love, his life.

"No, no! Wilfred! Gracious heavens! Save Wilfred! He cannot swim; and Pengarth has me."

Wilfred heard that agonized cry as the boat capsized, and the cruel waters closed over his helpless form, and the next second he felt a grasp of iron lift him and bear him onwards. There seemed a desperate struggle with the waters, a deafening noise, a dazzle of lights somewhere, and then he was lying on the beach, the lurid light of flaring flambeaux dashing on dark forms and anxious faces—on one kneeling figure and beautiful face that bent over him in agony.

"Coral, my child—safe—the others?"

"All are ashore!" said Errol's voice, when someone behind said:

"Pengarth brought in this here lady, and Lord Albert her ladyship, and Ned's got in, too. That makes seven saved, and eight sailed. Where is the eighth? Ha! look! There he is."

A fair head visible for a moment midst the foaming, seething water, that almost tossed a human form on the strand one moment, to drag it back and engulf it the next. The actress sprang forward with a frantic cry:

"Rochester! Rochester! A hundred guineas for that man's life!"

Above the rush of waters in his ears the drowning man heard that cry, and then all was oblivion.

He did not know that of all men it was reckless, dare-devil Errol Val'-Dare who dashed at once into the breakers, and, seizing him and the broken spar to which he had clung, battled once more desperately for two lives. She never meant that! Great Heaven! she had never meant that!

But now the angry billows, as if tired of its toy, flung the bold swimmer forward to the beach. A dozen men rushed at once to the rescue, and took the senseless form from Errol's grasp, to bear it away, while, under shelter of the darkness and hurry and confusion, two small hands clasped Errol's with passionate force.

"My darling—my only treasure—you are spared me!" and as the low-spoken, quivering words passed his lips, he stooped suddenly over the one being he loved and had so nearly lost, and pressed a hurried kiss on her lips, just as he had done four years ago; then drew back a pace as he heard Wilfred's voice calling her.

"I must get you both home," he said quickly. "They say the carriages are waiting. Come!"

And they made their way at once to Falconer's side. He must be cared for, come what would.

CHAPTER XIX.
"CALM AFTER THE STORM."

The sudden rising of the gale and continued absence of the boating party had, of course, caused no little anxiety at the hall, especially in the mother's heart, and when it grew later she sent off two carriages to the landing cove, "because they will be tired and wet with spray," she said, "and I shall have the bath-room got ready."

"My love," said the Marquis, smiling, "one would think you expected them all to be half drowned. Pengarth and Ernescliffe are old hands, you know."

But when the carriages arrived Dr. Ferriet was glad enough that the hot baths were in readiness. Three of them he pretty soon had in use for Lucia, Falconer, and Claude Rochester, but the other three absolutely laughed at the idea. Val'-Dare, especially, was highly amused at the very notion of taking any care of himself, save to change to dry clothing, after what he termed "his little ducking," and the Marchioness was fain to be content with packing them off to their rooms to change, and console her anxious mother's heart with making a double "fuss" over the other three.

From Wilfred and Coral the father and mother learned the story of the accident, and that to Errol Ernescliffe they owed their guests' lives, and, above all, their son's life.

"I know all," said the Marquis, low and tremulously, as that night he clasped the young man's hand at his chamber-door, "but I can't say much when I feel so deeply. You have saved my boy's life, and if ever you or yours need a friend remember Hugh Leigh."

"And Gertrude," said Wilfred's mother softly. "We can never pay the debt."

"There is none here—it was nothing—nothing," he said under his breath, and turned aside back into the room.

How could he, how dared he, tell them how deeply he was indebted to them for their kindness to Coral—to the gentle being he had saved, for all his tender love for his darling? He little dreamed then how soon that love would be put to a fiery test, how soon and terribly that beloved being would need all the shelter of noble names and true hearts.

So the gale sank, and presently the new day rose golden and bright, as if no wild wind and waves had ever tried hard to send eight human souls suddenly to their last account.

TO BE CONTINUED.

SATANELLA.

WRITTEN FOR THE NEW YORK CLIPPER.
BY WILLIAM ELLIOTT TODD.

The moss-hung trees, swayed by the breeze,
Like spirit-voices low,
Seem whispering words to the songless birds
That flit to and fro.

The rude stone cross, o'ergrown with moss,
Its silent story tells
Of Life and Death, in one short breath—
Love's hopes, Despair's harsh knells.

This lonely spot—this Pleasure's blot—
Is where I met you first,
And now my heart seems torn apart—
I know my life is cursed.

Ah, cruel Fate! Too late, too late,
I would redeem the past;
A spectral hand points to that land
Where Rest will come at last!

A PARROT'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER.
BY ETTIE ROGERS.

I am only a green, stupid parrot—a parrot with no particular history of my own, and no special faculty to tell the story of another. My first recollections are of a dingy, disorderly store, where my companions were as miserable as myself—where the canaries drooped, songless, in their captivity, and even the rebellious monkeys were too wretched to chatter. Our owner was not especially fond of his living wares, and had always been an object of his distinct abhorence—a sentiment that I heartily returned without any squeamish reservation. Like many bipeds of a higher order in similar circumstances, finding myself absolutely detested, I generously resolved to deserve this lack of appreciation to the uttermost. As a matter of principle, I imitated my master in all things to the best of my ability, and so obtained the reputation of being "a thieving, aggressive, consequential, altogether disreputable creature, to whom veracity was unknown." My last exploit was characteristic of my total depravity, and my punishment was summary and forcible. As an abominate, unregenerate thing, I was hurled forth into the street, and, after a series of clumsy summersaults and gyrations in mid-air, came down, dazed and giddy, among the tangled, tawny curls of a fair lady who was passing by.

"Poor little Birdine!" she murmured in the divinest of voices, as she took me in both her soft, slim hands and held me against her pitying heart.

And so she took me home with her, and cared for me so kindly that I became quite a different character—even a disreputable parrot may be susceptible to the beauty and wisdom of reformation when once beyond any temptation to wickedness.

I began my new life in a pleasant attic-room, whose one bright window opened upon a green and lovely square. And here all day long Eloise Bassett used to sit before the little table, making velvet roses and satin lilies and waxen camelias, always singing and never sad.

One evening, when her pretty work was done and she sat rocking before her window, with the moonlight on her sweet face and lovely hair, a strange sound was heard in the next room, followed by repeated moans, as of agony and delirium. Eloise listened, startled and disturbed, until her tender soul could bear it no longer.

"That poor gentleman must be very ill," she murmured; "and there is no one in the house to-night but you and I, Birdine. We must go to him."

And with me perched on her shoulder, she timidly went to the room of the sick man. The door was open wide, and there we saw him lying on his bed, delirious with fever, and not a friend to offer him even a cup of cold water or a cheering word.

"He must have a doctor, Birdine," said my bonny lady, putting me back in her moonlighted room, and hurrying out of the house on her mission of mercy.

And that was how Eloise first met Charles De Vaux. He was a shapely, handsome man, with winning dark eyes and a voice like mournful music; but he was many years older than she, and she saw no harm in nursing him as she would have nursed a brother. And, by-and-bye, when he grew stronger, they used to walk together in the cool square, resting among the flowers and trees, always coming back with her brave young arm supporting his yet feeble steps.

But the people below stairs became censorious at length, and smiled and sneered and whispered unpleasant things that brought indignant blushes to the girl's innocent face and filled her friend's handsome eyes with gloom and trouble.

"I shall go away, Eloise," he said to her; "that will be best."

Then she began to cry softly in her great pity for him, for she knew more of his misfortunes than he thought. She knew that he, with all his pride and ability, was at that moment as utterly friendless and penniless as the blind beggar to whom that day she had given bread; but it remained for him to learn that she was the mythical Sister of Charity who had sent him so many necessaries and luxuries during those weeks of illness.

"Why do you cry, Eloise?" he went on watching her with a hungry, passionate gaze.

She glanced at him wistfully, as if startled by something strange in his voice. And then, for one moment, they stood regarding each other unsteadily, as if heart were searching heart fearfully, as if a thousand formless hopes were shaping into a sweet certainty. Then he opened his arms and closed them about her with whispers and kisses and tears.

That afternoon they consulted with the madame, after which they went out together, returning some hours later—man and wife. "Truly a romantic courtship and marriage," it was said. But that night my lovely lady took me to her heart and wet my plumage with her tears.

"It is all a farce, you know, Birdine," she whispered—poor child: "we are not even lovers yet, but they wouldn't let me care for him any more unless they thought I was his wife. They would have sent him away to die—away from me, when I am his only friend."

I knew how the farce would end for her and for him, knowing how they loved each other, and assuming relations where fondness would be expected.

But Eloise's invalid failed rapidly again, and Winter came, bringing a bitter struggle for the girl—bitter for them both, for he began to suspect something of the sacrifices she was making for him, and all his manhood rebelled against such dependence.

"You are an angel, Eloise," he would say; "but the world rarely appreciates such a goodness as yours. It maddens me to be such a burden of care to you."

"I have no friend but you, Charles," she would answer simply; "I have no one, and nothing but you and Birdine for whom and which to care."

One day she went out alone, and came home more excited than I had ever seen her before.

"I am going away for a whole week, Charles," she said. "Please ask no questions. You will want for nothing while I am gone, for I have engaged an attendant for you, and you, Charles, will care for my poor Birdine."

At the end of the week she came back, and when she tapped timidly at Charles' door she was very pale, and trembling from head to foot.

"This for you, Charles," she said, tossing into his hands a roll of bills of large denominations.

"A thousand dollars!" he ejaculated in surprise. "Where did you get it? What have you been doing?"

"I have been walking," she replied, with a little hysterical laugh. "I am the great pedestrienne—La Gloriane—who has retired from the track forever. I am not ambitious; one laurel-wreath in that line quite satisfies me. And now we shall go to Florida—you, and I and Birdine."

"I am sorry you have done this, Eloise," he remarked gravely.

"Oh, you would not have recognized me walking—no one would," she returned, laughing at my shocked face. "I was very handsome, though, in my scarlet and gold and long black wig."

We went away together, and Charles grew well and strong, and, being an excellent artisan, soon made a charming home for his faithful Eloise.

For three years they were very, very happy, when the mystery that had always been about the past life of Charles De Vaux suddenly ended, and he was made the heir of a long-withheld inheritance of half a million dollars.

"Now, my darling, I can prove to you how much I love you—how faithful and true one man at least in this world can be," he said to her.

She did not quite understand him then—she trusted him, and that was enough for her loyal soul. But ah! the bitter day, the cruel day, that came to my sweet lady.

Charles was away, and Eloise was sitting in her little rocker, thoughtful, but very happy, when the door of her parlor was pushed violently open without warning, and a strange woman strode into the room. I thought then of my old master, to whom I was likened in my degenerate days; for the woman's big, angular figure, coarse features, thick brows, and black eyes with a tigrish glare suggested all that was false and aggressive and turbulent.

"Who are you, and what do you wish?" asked Eloise quite mildly.

"I am Charles De Vaux's wife, and I have come for my husband," she answered fiercely.

"Charles' wife, and you have come for him?" repeated Eloise in a dazed way.

"I am his wife; here are the proofs," was the pitiless assertion.

My poor lady took the papers, just glanced at them, and let them fall at her feet.

"I never knew of your existence before," she said gently, white as death. And then she threw herself down upon a sofa, and, dropping her fair head within her concealing arms, sobbed as if her heart were breaking. "O Charles, my dear, my dear!" she moaned.

It was pitiful to hear her, but the woman scowled ferociously, and then suddenly sprang forward with a gesture that meant mischief.

A reformed parrot though I was, having no longer any liking for pugnacious pastimes, the fighting instinct of old arose strong within me then, and, darting upon that hateful face, I enlisted beak and claws in my lady's service, and all my green plumage was flecked with red when I flew back to my perch beside Eloise, who shuddered at the dreadful vituperations that followed my retreat. I had no need to remember my old master's impressive vocabulary when I retorted upon my enemy, neither did I spare her.

In the midst of it all Charles came in, and as he saw the intruder a look of indescribable repugnance came upon his face.

"Why have you come here?" he demanded sternly.

"I have come for you, my husband," she asserted, with an affectation of dignity that was grotesque in one so lamentably undignified.

"You have come in vain," he declared firmly. "I shall remain to you in all time to come the stranger that I have been for years past. I would die before I would live over again those old days of folly and misery. When you bought my inheritance you lost to me, you first maddened me with your unwomanly behavior, and then deserted me. Now I have regained my fortune, you would share it. Go, and go in peace if you will."

In vain she raved and pleaded, and wept and raved again. Charles was steadfast as a rock, knowing her as she was—all false and bad and brazen.

Shocked and sickened, a look like death on her face, my sweet lady stole out of the room into the garden. The other sprang after her fiercely.

"*She* at least shall never share your fortune!" cried the intruder shrilly, one hand, in which she carried a large fan heavily mounted in silver, uplifted threateningly as she neared Eloise.

As Eloise shrank away, I flew between her fair head and the lifted arm so suddenly that the woman started. Her hand turned backward, and the half-opened fan struck her forehead, and a gleam of something small and sharp and bright dazzled my eyes for an instant. In another moment, just as Charles reached us, the woman uttered a shriek, and fell headlong upon the long, cold grass. She was dead—killed by a tiny, poisoned blade hidden by a spring in the mounting of her fan—her own weapon, that she had intended for harmless Eloise.

There is always a certain sort of sorrow and pity felt for a transgressor, no matter how rank the offenses may be, but none really mourned for the wretched creature, who was quietly buried.

A marriage followed that was no farce, and Charles De Vaux is very fond of his most dear wife, Eloise; and they have made as comfortable as possible the old age of Birdine—the green, stupid parrot, who has told his last story.

LITTLE CORINNE KIMBALL.

This precocious child is the daughter of Jennie Kimball, a well-known vocalist and actress of Boston, who has achieved success upon both the dramatic and variety stage. She is about seven years of age, and has been before the public as a vocalist over two years. During the recent performances of "Pinafore" by the juvenile troupe at the Boston (Mass.) Museum she impersonated Little Buttercup about one hundred times, and her performance was much praised by the press of that city. She recently appeared as a dramatic reader at one of the Sunday-night entertainments in the Gaiety Theatre, Boston, with results which, says *The Daily Globe*, were "far more than satisfactory."

THE CROWN JEWELS OF FRANCE are to be sold for the benefit of the State. In a report presented by a legislative committee it is briefly declared that all the jewels, with the exception of a few which possess special historic claims to a place in the Museum, "will be disposed of as having become henceforth of no use." The report continues: "These jewels cannot henceforth serve the uses for which they were collected by the monarchy at great expense. They involve the cost of taking care of them, and are exposed to risks of different kinds. It is desirable, moreover, that they should not appear to anyone as stepping-stones to a restoration."

GERMAN physicians prescribe oysters and fresh fruit for gout and indigestion.

LITTLE CORINNE KIMBALL as Buttercup.

THE SHADOW OF THE CROSS

BY PHILLIPS HAWLEY.

CHICAGO, July 21, 1879.

EDITOR NEW YORK CLIPPER.—*Dear Sir:* I inclose you a copy of a poem written a number of years ago, but unpublished. In running across it I was reminded that it was read in public by the lamented Miss Charlotte Cushman, from the original manuscript, in Horticultural Hall, Boston. She seemed to take quite a liking to it, and at her request I gave her a manuscript copy. If not too lengthy for your columns, and you deem it, together with the above facts, of any interest to your readers, you are at liberty to use it. I am respectfully yours,

PHILLIP

NEW YORK CLIPPER.

SATURDAY, AUGUST 30, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

NO NAME, Allegheny.—"I laid a wager that the word 'transpire' meant 'to sweat.' I did this upon the strength of an assertion made in your paper within the last three years that 'if the word transpire does not mean to sweat, then the word perspire does not.' But the wager was laid with the proviso that the decision was to be left to 'Webster's Unabridged.' Upon writing to you, you state 'that it means 'to breathe across. In one of its meanings, however, is to sweat.' Perspiring and sweating differ. Webster says 'to perspire' means 'to sweat.'" Now, will you please inform me who won the bet, according to Webster? 2. And can anyone safely bet on anything that is laid down in THE CLIPPER ALMANAC?". ....The foregoing is printed as a sample of how human patience can be tried. We now learn for the first time that it was Webster's Dictionary that was to decide this bet; and therefore there was no need of bothering us with it. Next, when we were needlessly bothered—asked to give a decision that, under the terms of the alleged bet, could have no effect at all, as it now turns out—we did not say that one of the meanings of "transpire" was "to sweat," but as a matter of fact, this party wrote us not "within a month," as he says, but early in June; and the answer, which we wrote on June 13, and published in our issue dated June 21, is here reproduced: "CHICAGO BILL, Alleghany.—The word 'transpire' does not mean 'to sweat.' One of its meanings, however, is to perspire.' Perspire and sweat differ. Literally to transpire is to breathe across." In one sense the two words are virtually the same, but neither "transpire" nor "perspire" means "to sweat." There is as much difference between perspiring and sweating as between a plunge into the sea and a sponge-bath. All of us can live comfortably without sweating, but we should all die of self-poison if we ceased perspiring. As to "No Name's" assertion that Webster says that "perspire" means to sweat, we know that Webster himself had too much sense to say it; and while some modern edition of what is called "Webster's Unabridged" may say it with or without some qualifying adverb, because frequently many things quite as bad (for example, that "transpire" means to happen, occur, or take place, thus sanctioning the same kind of gross popular misuse that makes "sweat" and "perspire" synonymous) it is our privilege not to take "No Name's" word for anything that he may attribute to "Webster's Unabridged," after the capacity for mule construction he has shown in dealing with our answer of June 21. 2. "No Name" cannot safely bet on anything that he reads anywhere, for he either reads incorrectly or cannot rely upon his memory. 3. As to the mustang question, it would depend upon the nature of the ground, but most of all upon the mustang himself. Their price most of all upon the mustang himself. Their price would depend much upon whether they were bought in Allegheny or in Mexico.

C. H. M.—1. It cannot be decided which are the fourteen largest cities in the United States. The national census will be taken next year, for the first time in ten years, and then it will be possible to decide. 2. Your first bet loses, beyond the possibility of a doubt. Even the highest estimated population of London, Eng., is nothing like the population of the fourteen largest cities here. It does not surpass the population of the nine largest American cities ten years ago, the aggregate then being 3,547,791. Two of those nine cities have since increased by about 300,000, and it is well known that Philadelphia, Chicago, St. Louis and Cincinnati have also increased. Then, against your friend's position is to be counted the populations in 1870 of the remaining five of what were then the fourteen largest cities, viz., San Francisco, Buffalo, Washington, Newark, N. J., and Lousville, Ky. If these are not now among the fourteen, it does not help your friend any. All of them can scarcely have fallen off in population, and they probably lose their rank, if they lose it, only because of having been outgrown by other cities. 3. Williamsburg is a part of Brooklyn, and the two were rated as one even as far back as the census of 1870, and probably in that of 1880.

STAKEHOLDER.—No conditions having been stipulated by the losers, the conditions of the race became the conditions of the bet. If the race had no special conditions, then the regulations of the course on which it took place were the conditions of the race, and consequently of the bet. If the race was play-or-pay, and most running races are, then a loss, if it was not play-or-pay, then the bet is a draw. You have neglected to give the name or character of the race, or even the name of the course, and hence we can say no more than we have already said—that it may be said there is no such thing as a dead heat, but that it is easy for an honest judge to decide.

W. M., Hornellsville.—1. A combined eighteen of the Boston and Athletic Club visited England in 1874, and defeated at cricket such first-class teams as the Marylebone Club, Surrey Club, Sheffield Club, Manchester Club, Prince's Club and the All-England Eleven. A majority of the baseball players never had a cricket-bat in their hands previously to landing in England.

CHAS. JUNGES, Chattanooga.—The ratting contest ended when one of the contestants accomplished the required 200 miles, he taking the first prize, and Werner, with 183¼, miles, was entitled to second prize. To ratting to the finish Daly should continue walking until one of them had also completed 200 miles proved that the judges were not in the duties of the position, as they should be.

J. W. H., Providence.—No answers by mail. 1. B. E. Woolf, who may be addressed in care of *The Saturday Evening Gazette*, Boston, Mass., is the author of "The Mighty Dollar." 2. Write to Neil Burgess, in care of this office, for the information. 3. It has been rewritten so many times by the author that it is easy to say that it is not original.

FOURTEENTH STREET.—A loser is fewer than a dozen have entered for the Astley-belt race so far, and it is not likely that there will be any more. He is probably thinking of the coming contest for the O'Leary belt, for which three fifty have sent in their names. Tom Wright (not White) has never been released from the Boston Baseball Club since the present season opened.

T. J. K., Savannah.—Daniel O'Leary, the long-distance walking record is 519¼ miles and 265 yards in less than 143 hours. The performance has never been equaled. O'Leary's best record in go-as-you-please sessions is 520½ miles in less than 140 hours; but this has been beaten by Blower Brown, W. Corkey and E. P. Weston.

J. RAYNO, Philadelphia, Pa.—The entries for the race for the Astley belt close Sept. 1, by which date it is necessary that every candidate for honors shall have deposited in the hands of the editor of *The Sporting Life*, London, Eng., the sum of £100 sterling. 2. All the entrance-money goes to the winner.

THE PROFESSIONALS, Providence.—The player is entitled to the base he was running for, and none other, in the case of the ball being stopped by any person not engaged in the game. You are right in your decision that the base-runner must stop on third base in the instance mentioned.

A. ALLEN, Hot Springs.—Probably not. The height of "giants" on exhibition is generally exaggerated. It is cheaper to buy U. S. postal-cards than to manufacture substitutes for them out of paper. The largest one we ever sent was six cents, for which two letters could have been sent.

W. I. C., Holmesburg.—1. We can make nothing out of your cribbage question, as there is one card not defined. 2 "American Hoyle" is as good a book as any. See the card of Ed. James. 3. He can take a base if the umpire is too near. 4. It is not a dead ball.

J. F. D., St. Paul.—1. The cards having been dealt, neither cannot be shuffled prior to the draw, except with the consent of all parties. B loses. 2. Having called A, and then said that A's hand was good, B can still be required to show all the cards he was betting on.

R. AND J.—1. We know nothing of him. Possibly he was a road-horse. The name sounds familiar, but we have been unable to verify it. 2. He was unable to verify it before that event, but we do not think that he was a detective at any time.

D. R., Ft. Scott.—If the bird alights before being shot at, and without first flying out of bounds, the referee should, after waiting two minutes or so, call "No bird;" and if he should not do so, the shooter must wait for the bird to rise.

WILLIAM HEATH.—Call upon D. J. Foster, South Fifth avenue, near Bleecker street, who can attend to the case for you. You should not attempt the job if you are not thoroughly acquainted with the manner of performing the operation.

C. L. STOWE, Cherry Creek.—1. *Sir Bevys*, who won the Derby this year, was bred by Lord Norrey, who is his owner now. 2. The horse was entered for that race by the late Baron Rothschild ("Mr. Acton"), who had leased him for racing purposes.

H. M. S., Philadelphia.—We cannot advise you as to the language to be employed. State in your own way what you want to do, back the challenge with a deposit, and it will appear, any corrections that may be necessary having been first made by us.

H. T. B., Selma.—The Frankenstein Mystery is an optical illusion. It consists of plate glass the reflection of a man, who cuts off the head or arm of another and replaces it, is thrown upon the stage in such a manner as to appear real.

BROOKLYN JIMMY.—James H. Riley's fastest three-mile time is 28m. 22⅝s., made in the race with Courtney and others at Oswego, N. Y., Oct. 17, 1877, when he finished second to Courtney, whose time was 20m. 14⅝s., which is the best on record for the distance.

W. A. LAPLACE, New Orleans.—That is a question for the officials to decide. If the regulations governing the race stipulated that the vessels engaged should not slip their anchors, then the yacht that did so should forfeit the match.

G. A. L., Herkimer.—1. "Wild Bill" (J. B. Hickok) was murdered in Deadwood, Wy. T., Aug. 2, 1876, by John McCall. 2. "Buffalo Bill" (W. F. Cody) is living, and starts on a tour with his dramatic company Sept. 1. 3. Dolan is disengaged, and at present resides in Buffalo.

IMPORTANT, Brooklyn.—We do not publish the private addresses of professionals. He is married. Address a letter to W. A. Donaldson, actor, in care of this office, and it will be likely to reach him.

SUGAR.—1. He might have worn some uniform, for aught that we know, but we believe that he did not. 2. He ought to have been comfortably fixed financially; but we do not know that he was.

C. K., Port Royal.—It could leave the house for a reasonable time for the purpose of raising funds to see A's raise, or he could stay where he was and demand a sight for his money.

W. F. B.—1. Emilie Leicester, St. Denis Hotel, Broadway and Eleventh street, this city. 2. We know him; but he is not engaged as an instructor in the U. S. Navy and on a cruise.

H. A. HUNTER, Keokuk.—We do not intend to give sufficient publicity to the proceedings to make it worth while. We shall be in possession of all the information we want before your letter could reach us.

CONSTANT READER, San Francisco.—1. A man who competes in an open competition, or for money, or with or against a professional for a prize of any kind, is not an amateur in such sports. 2. Yes.

EMERSON, Cincinnati.—1. In 5, 7, 6 and 9 there is a run of four for the 2. 2. A flush counts in cribbage, of course. There is no flush in play, and there is a difference between a flush in hand and one in crib.

R. RICKARDS, Hanlan.—If the waver was made after the announcement of a dead heat was promulgated, then it is a draw; but if it was made before the regatta commenced, then the man who bet on Hanlan lost.

C. E., New Britain.—We do not know enough about that line of business to advise you.

A. J. M. W., New Bedford.—"According to the rules of betting," the backer of the New Bedfords lose in consequence of that club having withdrawn from the contest. The Nationals win by a score of 9 to 0.

QUERY.—1. You are both right. People may become round-shouldered through constant stooping, and a spinal disease produces the same deformity. 2. The Appletons publish a good many medical works.

LAWRENCE STROAL, Pittsburg.—Send fifty cents to Ed. James, as per advertised address, for a book containing the rules. We have no room for the information in this department.

W. H. C.—1. The value of a straight should be agreed upon when it is agreed to play it. In some coteries it will be three-of-a-kind, but in most it will beat only two-pair.

J. D. M., Brooklyn.—1. The three kings should win. 2. An ace, a spy and three deuces are worth twelve. 3. Hoyer thrown will compete for the Astley belt.

J. H. P., Washington.—Billy Carter, 4 Bleecker street, New York, has just published the song, with others, in book form. Send 15c. to his address.

H. H., Utica.—Send fifty cents to Ed. James, as per address in advertisement, for his work entitled "Practical Training."

MR. LAWRENCE.—Tom Sayers' right arm was disabled by stopping the blows delivered by Heenan. It was not broken.

SUBSCRIBER, Danbury.—Having raised his cards before he discovered that he had six, C's hand is foul, and he must "step down and out."

F. C. B., Fort Clark.—Henry St. Oddy used the name on the stage. We have no knowledge of the John McCulloch you refer to. It was not John McCullough the actor.

J. B. K., Lafayette.—It was announced as for a special purse of $5,000. It is not for us to know how much of that is paid.

C. H. M., West Elizabeth.—1. It might be a sun-dial and compass. 2. Of Kalenberg, or some of the other manufacturers of smokers' goods in New York.

W. R. H.—1. The striker is entitled to the two balls. 2. A B cannot get a higher score than 85, A with 62 and a mark can claim game.

MISS M. J. S., Washington.—No answers by mail. Her residence is Long Branch, N. J., and letters so addressed will reach her.

READER.—No. The best three-mile sculling time on record, with a turn, was made by C. E. Courtney, and is 20m. 16½s.

T. MCD.—The race was for not more than $1,000 a side in stakes, and it is questionable whether there was a cent up outside of the subscribed purse.

HENRY MARSTON, San Francisco.—Callie Curtis was champion fancy ice-skater in this country. He has no record for speed or distance.

H. E. E., Saginaw City.—As B had to weigh 135lb in weighing 135lb., A loses. If he meant just 135lb, he was obliged to say so.

L. L., Waverly.—It was duly reported in our turf columns at the time. It was also distinctly stated that it was not a record.

DECLINED.—"The Defaulters of Our Cotton-mills," "The Girl With a Wart on Her Nose," "Love Along the Seashore."

B. W. SWAN, Swanville.—He has the reputation of having performed those feats, and we see no good reason to doubt that he did.

BANJO, Pittsburg.—We refer you to any one of the numerous dealers advertising in THE CLIPPER. They will send catalogues on request.

DAMP, Philadelphia.—You will have to get a license, and had better have the building licensed for one year. Inquire at the Mayor's office about the expense.

B. W. D., Boston.—"H. M. S. Pinafore" was produced for the first time in this country, in the Boston (Mass.) Museum, Nov. 25, 1878.

H. G., Long Branch.—From all we can learn, he is having a holiday. Address J. D. Woods, Middletown, N. Y., however, to make sure.

C. S., Port Jervis.—Your questions arrived too late for us to answer them in this issue; but we will endeavor to do so in our next.

G. AND B.—Shall try and answer you in our next issue, as your question reached us too late for us to make the necessary research.

F. G. DRAPER, St. Paul.—You neglect to mention the distance; but you will find the time at various distances in THE CLIPPER ALMANAC.

JULIA, St. Louis.—We never answer questions concerning the habits and customs of professional ladies in private life.

BLACK JACK, Sturgis.—We regret our inability to tell you whether the gentleman owns the Racine and Mississippi or any other railroad in Wisconsin.

A. C., Hartford.—You seem to have misunderstood the use of the department. It is principally to decide disputes and bets.

HOMOCOPATHIST, Buffalo.—It is a rule with us that in such a case the winning club would have to score at least three runs.

MIK, Texas.—It is Crawford's statue of Liberty that surmounts the dome of the Capitol, Washington.

A. B., Boston.—A cannot call out on jack. High and low both go out ahead of it.

LIFEGUARD, Atlantic City.—There is in this city a 150th street.

H. A. G., Whitehall.—It was not this paper that was in search of the information; but we thank you all the same.

B., St. Louis.—The order is high, low, jack, game, sancho and pedro.

P. S., Boston.—The first man to call out. No one point has precedence over another at casino.

W. D., Great Bend.—Address the secretary of that association.

C. E. W., Erie.—The best record of Ed. White, unless he beat it a short time before his death, is 2:27½.

H. P. S., Goodeuow.—Dan Rice is living. His blind horse "Excelsior" is dead.

J. M. K. AND J. S., Newark.—We never publish challenges that are not accompanied by a deposit.

E. B. AND AGENT, Burgins.—We do not answer questions concerning the domestic affairs of professionals.

XXX., Maysville.—You would have to get a peddler's license and permission of the officers of the fair.

AMATEUR, Chicago.—Per $20 per week and upward, according to merit and reputation.

WENTWORTH ROLLINS, Buffalo.—We do not desire a copy for publication.

JAMES A. FOSTER, Washington.—See THE CLIPPER ALMANAC.

JOHN REYNOLDS, St. Augers.—We never took any stock in the story at all.

STAKEHOLDER, Leadville.—James Renforth, the celebrated English sculler, died near St. John, N. B.

DAVID H. C., Charlton.—Thank you; but we do not wish to make arrangements at present.

J. H. V., Bristol.—Letters addressed in care of this office will reach him.

J. C. M., Cleveland.—No answers by mail. We have not heard of the show for several weeks.

L. L., Sr. Benova.—We never heard of that medicated cup before.

TOM, Newark.—The fastest recorded time for 100 yards is 9½sec.

CONSTANT READER, Sandusky.—1. Scott Bros., Fulton street, near Broadway. 2. Do not know.

L. L. L., Trenton.—Address those who advertises, could procure you one by mail for $3.

J. H. F., Fort Hallock.—We never give opinions as to the commercial standing of bankers or merchants.

BRADFORD.—Arthur Chambers scaled just under 124lb the night before he fought John H. Clark.

C. B., Boston.—The only thing of the kind we can find is "The Actor's Soliloquy," published in 1875.

GRUG. H. B., Key West.—No answers by mail. Jenny Lind Goldschmidt is a resident of Wimbledon, near this city.

READER, Ogdensburg.—You will find the information in the report which appears in our issue of to-day.

WM. B. FULLER.—You are at liberty to search our files for the information.

GARCIA, Toronto.—We do not think that there are any English translations of them for sale here.

H MCC.—The cuts were equal, under that absurd agreement.

JAMES CAFFER.—Read THE CLIPPER ALMANAC. You neglect to state whether you mean wide or high-jumping.

W. L.—1. Gallagher's best run was 187. 2. We saw none, but there might have been.

M. A. F., Dayton.—In 4, 7, 3, 6 and 5 there is a run of five for the player of the 5.

C. S., New Orleans.—He can call the forty-first and the one hundred and fifty later, but not vice versa.

ESPERANCE, Alexandria.—We are not aware that it has been published.

ED., Canada.—We have no knowledge of him whatever.

ELSON.—Is performing in Barnum's Museum, Portland.

NEWBERRY, S. C.—Send to Ed. James, who advertises.

INQUIRER, Philadelphia.—Will answer next week.

H. F. BERNAYS.—Send to Ed. James, as above.

READER.—Low goes out before sancho or pedro.

YOUNG ACTRESS, Lafayette.—We know of none.

E. S.—The highest-mute-card, which is Buffalo.

W. H. H., Milwaukee.—His initials are N. B.

O. R. B., Newark.—We have it.

HARRY FLEMING.—No letters.

J. A. F.—Yes.

SECOND PRESBYTERIAN FISHING CLUB.—We have been favored with a printed copy of the log of the ninth annual cruise of this association of Presbyters in the good schooner Emma Collins to the capes of the Delaware and their tributaries. The muster of this Philadelphia club of pious fishermen included a bait-preparer and moralizer; disturbance-quieter and disorder-adjuster; treasury-exhauster and lucre-scatterer; defender of the club's legal rights; horsehair-destroyer and catgut-vibrator; cardlock-repairer and anchor-scraper; bait-opener; flagholster and fog-hornist; oyster-grappler, pie-biter and lemon-squeezer; fish-inspector and anti-beretic; clam-opener and reel-twister; ice-cream freezer, grub-dispenser and medicine-mixer; theological distributor, revival-agitator and orator; fish-stringer and librarian; razor-flourisher, bay-rum flinger, and hair-clipper; fish-hook-sharpener, route-projector, and polisher of the ship's rudder. When dinner was announced, fourteen good men and true mustered at the caboose. The cruise lasted from July 3 to 14, inclusive, and on no occasion was there a vacant chair at the table, and each and every specialist did his duty manfully and fearlessly. These bay parties have become quite an institution in the Quaker City, and they promise to take the place of the great Fourth-of-July clubs which flourished in the long-ago.

PORTER'S ASSASSIN.—The following report of a dramatic scene which recently took place in a Texas court we copy from *The Dallas* (Texas) *Herald:*

There was a dramatic scene in the county court to-day, during the trial of Maud Dunbar, charged with keeping an assignation house, her attorney attempting to introduce testimony to show now and had for years been comfortably supported by James Currie. The county attorney, in replying, pictured the character of the woman and her paramour, and dwelt on the Marshall horror. During this terrible arraignment Currie for the moment forgot the shooting and wounding of Barrymore, his mistress became livid with anger, and attempted to leave the court-room. As she reached the door she uttered a shriek, reeled, and fell senseless to the floor. It was thought for a time that she was dead, but with a liberal use of restoratives her force and consciousness returned.

ONCE MORE have "we" demonstrated the unerring accuracy of "our" marksmanship. This time "we" were represented by the local editor of a Deadwood paper, who sallied forth in the soft air of an August night—the 16th, to be exact—and shot at a negro. Owing to the darkness surrounding the mark, the bullet took effect in the forehead of a wholesale grocer of large respectability and family. The white man will die, as surely as the negro would have died but for his darkness. There is certain death in "our" aim whenever "we" take hold of a pistol. Respectable wholesale grocers and others are again warned.

AN AMATEUR COMPANY did "Pinafore" at Long Branch on the 20th. A report, which meant to praise the performance, unconsciously "let the cat out of the bag" by stating that "the long iron pier was deserted, and the customary evening drives were adandoned." It does not surprise us. It would not have been safe to drive near that music; for when humans turn up their noses at a thing, brutes certainly are justified in kicking up their heels and running away.

OUR American cricketers played havoc with the Canadians' wickets at Ottawa, and won an easy victory. You will observe that we never claim the Canadians as Americans unless they prove to be winners.

WHEN he got back from the country his face was in a dreadful condition; it was scratched and punctured in a hundred places. "Mosquitoes!" we ventured to ask. "*Worse*," he said, "*pal*-lnippers."

A WARNING.—Statistics show that it is almost ten to one, as to any year that a man passes in Chicago, that he will not marry. Here is the chance for St. Louis. She can certainly throw out better inducements than this for the young to locate within her bosom.

AMATEURS AND THE STAGE.

The appended communication serves admirably to illustrate a very numerous class of letters which are received at this office:

TO THE EDITOR OF THE CLIPPER: I am a young man twenty-three years of age, and I desire to adopt the stage as a profession. I have always had a great yearning to become an actor, but I never could get an opportunity to appear with a regular company. I have been a member of several amateur dramatic associations, and have played such parts as Bob Brierly and Don Cæsar de Bazan with great success. My friends say that if I go onto the stage I will certainly become famous. At present I am employed in a furnishing-goods store, where I earn a fair salary, and am much esteemed by my employers; but mercantile pursuits are not to my taste, and I am constantly dreaming of the triumphs I might achieve in the histrionic world. Now, Mr. Editor, what would you advise me to do? How can I get a position as leading man or star in some first-class dramatic company? I would be willing to begin with one-half of the salary usually paid to such artists. I have been a regular reader of THE CLIPPER for a number of years, and I have noticed, greatly to my surprise, that you do not seem to, encourage young ladies and gents to adopt the dramatic profession. I hope in my case you will depart from your usual rule. Respectfully yours, J. J.

J. J.'s hopes are not in vain. We cheerfully depart from our "usual rule," which is to answer all correspondents through the column devoted to that purpose, and give J. J. the benefit of a more voluminous reply. This is done, not because of any remarkable distinction attaching to J. J. individually, but because he represents, as we have before said, a numerous class. J. J. will, therefore, while reading these words, be kind enough to sink his own personality, and regard the remarks that follow as applying to the indiscriminate many equally with his discriminate self. To begin with, then, we unhesitatingly advise J. J. to give up all serious thoughts of adopting the stage as a profession. A young man who has reached the age of twenty-three years, and who is at present engaged in a legitimate business which yields him a fair income, would do much better to stick to that business than to try his fortune as an actor. Even if he has always had a great yearning for the theatre, and even if he has been a member of innumerable amateur dramatic associations, he would still show greater wisdom by adhering to his present occupation than by experimenting in another. As to the fact that J. J. has played such parts as Bob Brierly and Don Cæsar de Bazan, let him continue to play them as often as he pleases, so that he appears only in the character of an amateur. The prejudiced opinion of friends is not to be accepted as sound criticism, and our correspondent would do well to forget all the foolish flattery of which he may have been made the object. By all means J. J. should get over the habit of dreaming of the triumphs he might achieve on the stage. If he spends his time thus dreaming, he cannot properly attend to his business, and he will be very apt to sell a customer a seventeen-inch collar instead of a fifteen-inch one. Such mistakes may tend to forfeit that esteem of his employers which he now enjoys. We really do not know how J. J. can get a position as leading man or star, in either a first-class or any other class dramatic company. Nor do we think that his willingness to accept half of the salary usually paid to such artists will help him in the least. Indeed, we are surprised that J. J. should ask such a question after declaring that he has been a reader of THE CLIPPER for many years. He should have drawn deeper draughts of wisdom from this invaluable journal.

The really meaty morsel contained in J. J.'s letter is the surprise he expresses because THE CLIPPER does not encourage "young ladies and gents" to look to the stage for a living. So far as the policy which THE CLIPPER adopts towards ambitious amateurs is concerned, J. J. appears to labor under a false impression. We do not seek to discourage young men and women from following the stage as a profession. On the contrary, where the circumstances warrant it, we are glad to give them all the encouragement in our power. But there are one or two important facts which, in considering the question of a man's vocation in life, should be kept in mind. Chief among these is that he should select that occupation for which he feels himself best fitted, and, having once determined on his life-work, he should stick to that through thick and thin. If he be honestly devoted to his calling, no matter how humble it may be, he will find pleasure in his work. We venture to say that J. J., who has shown sufficient aptitude for mercantile pursuits to earn a comfortable living therein, is now in the right course, and it is our opinion that he would be foolish to turn aside. Nevertheless, if he is determined to make the trial, let him come down immediately from the dizzy altitude of the stars and seek an engagement as supernumerary in any theatre that will give him the chance. This course will probably cure him of his present affliction. When J. J., or anybody else, talks of adopting the stage as a profession, he talks nonsense. Acting is an art—perhaps the most exacting and difficult of all arts. A man can no more "adopt" it at pleasure than he can adopt the inspiration of the poet or the genius of the painter. He may learn what is merely mechanical—he may know how to come on and go off the stage, how to repeat over certain lines committed to memory, how to paint his face and pad his figure; but, unless a spark of the divine fire be in him, he will never become an artist. Were we asked to advise a young man who thought of "adopting" the poet's profession, we should tell him, first of all, to make sure that he could write respectable verse. So we say to J. J. and to all other ambitious amateurs that, before they offer themselves as leading-men or stars, it would be well to know something of the duties of the supernumerary.

THROUGH the invaluable medium of THE NEW YORK CLIPPER amusement managers throughout the country are already making official announcement of their companies and time of commencing operations for the season now at hand; and according to these pronuciamentos, the campaign promises to be exceedingly brisk, and, let us hope, profitably remunerative. No taste will be left ungratified, and the many moral and useful lessons to be inculcated will be of inestimable benefit to society at large. Let us encourage the players and their innocent entertainments, and thus contribute to the success of the season of 1879–80.!

IF A MATCH cannot be arranged between Falsetto and Spendthrift, then has the American race-track degenerated indeed, and our turfites have become like unto one of their chief flyers—a false set, O! This hesitation on the part of owners was not the Fashion in the days when Boston carried the colors to the front. The style of Keene is not that of the sportsmen of old, who were keen to make matches.

THE PEWS of the rich, like the cupboards of the poor, are often empty. This beautiful thought, which can be utilized as a conundrum at social parties, was suggested to us while we were casting about for the motive that could possibly have actuated a citizen of Auburn, N. Y., in having the pew of the late Hon. W. H. Seward taken out of church and converted into a cupboard in his own house.

THE SWIMMING FEVER has taken the place of the pedestrian mania, the only likeness between the two being in the go-as-you-please feature. So far no one has been drowned, although the launch Priscilla had a very narrow escape from a watery grave during the Webb swim from Sandy Hook to Coney Island, when the press-reporters on board were quite ill, though the heavy sea made the "Pris." iller.

HOW TO BREED MOSQUITOES.—Fill a vessel with water and set it in the sun. The music will repay you for all your trouble. If not the music, then certainly the bites will. Seth Green the fish-culturist has been amusing himself in this line of stock breeding. This accounts for the unusual number of mosquitoes this season, which, if there is any justice in heaven, should be Seth's last on earth.

THE RICH are terribly indolent. Were we all wealthy, the world would come to an end for want of restocking. The Baroness Burdett Coutts is unmarried, the Viscountess Holmesdale is childless, and the Hon. Mrs. Lindsey has never had any experience as a nurse. They are the three wealthiest women in the world. This giving parties that is "the cause of it."

BETWEEN the uncertain body of A. T. Stewart and the jaw of the scion of French royalty whose quietus was made at the point of a bare Zulu's assegai, it is costing the American dentist in Paris nothing to advertise his business. We hope it will not turn out that Dr. Evans caused Stewart's remains to be stolen, and the young Napoleon to be killed.

THE PEDESTRIAN MANIA.—"Doctor, how is George to-day?"

"Not so well—he's got a relapse."

"How many laps did you say?"

"Got a relapse—worse. Don't you understand?"

"Oh! I thought you were talking about a walking-match."

IT IS a relief to find the press of the country turning from the uncalled-for discussion of the domestic affairs of our actresses, and giving their undivided attention to the private concerns of Senator Conkling and ex-Governor Sprague, at Narragansett Pier. For this 'change, many thanks.

HANLAN having declined to row over the dead heat with Riley, and the latter thereupon being awarded the money, the friends of Riley claim it as a dead heat.

NOW is the time to purchase skates cheap. There is so little use for them at present that the market is overstocked, and you can get them at your own price.

J. T. RAYMOND'S new play, "Wolfert's Roost," produced in this city for the first time on Aug. 18, does not seem to have hit 'em hard, most of the professionals who have witnessed its performance being quite free in their condemnation of the "Roost" and its roosters.

IT IS cabled that Parole has been backed to win over $150,000 in the race for the Cambridgeshire Stakes. This ought to settle it. Probably up will go the weights now, and down will go the horse. The weights are not due until Sept. 4.

IF SENATOR SPINOLA of Brooklyn could be induced to utilize his heating apparatus so as to warm the water at Coney Island, that resort might be continued as a bathing-place all Winter.

A REPORT was current in Wall street a few days ago that an attempt had been made to blow open the safe of the Mahogany Bank at Beeswax, New Jersey; but there was nothing it it.

RATHER SEVERE ON THE PULPIT ACROBAT.—An old Scotch lady who went to hear Talmage in London thought he was talking the deaf-and-dumb a'phabet with his hands and feet.

AN agricultural paper asks: "Where does dew come from?" We beg to inform our ignorant contemporary that due comes from borrowing, and falls the heaviest at maturity.

A WISE MAN once put it in print that "one side of the body tends to outwalk the other side." Probably, as the near side gets close to a beer saloon, the off-side gets "left."

VICTIMS to the persecutions of the obscenity man now claim that at the time of their downfall they didn't know that the "Comstock" mine was loded!

WHEN SENATOR CONKLING left Narragansett in such a hurry, it was not so much fear of *Canon*chot as it was of *gun*shot that induced his flight.

WHERE'S the Great American Pie-eater? Are we to be left without a representative, and so many foreign consumers a-crowding us?

IT IS at the seashore that young people become inoculated with an ocean of getting tide and o-baying one another.

LET US all stop raising and eating potatoes. By such a course we may get the bulge on the destructive potato-bug.

How to get rid of ants: When they come with their cousins, just feed them on "cold shonider."

IT MAY not have occurred to our readers that the missing link is the Jersey sausage.

THE "life-boat" reached the scene of the calamity just as the man sank to his death!

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

BROW, James S.—A pioneer of Crawford County, Ind., there, Aug. 19.

CLEMENCE, William H.—A prominent citizen of Lowell, Mass., who had held many positions of trust—there, Aug. 22, aged 61.

CHEATHAM, Archer—A well-known citizen of Nashville, Tenn.—there, Aug. 16, aged 51.

CRAIG, W. H.—A prominent resident of Guernsey County, O.—there, Aug. 16.

DREXEL, William T.—A well-known broker of Philadelphia, Pa.—there, Aug. 23, aged 77.

CHAPMAN, Mrs. W. A.—A well-known actress. (See Drama—Canada, Ct., Aug. 30.)

DIKEMAN, John.—An ex-Judge and the oldest lawyer of Brooklyn—there, Aug. 23, aged 85.

DESLYSSE, Joseph Ono.—A Belgian historian and author—London, Eng., cable-dispatch dated Aug. 31, aged 76.

DERICK, John J.—One of the oldest citizens of Princeton, Ind.—there, Aug. 19.

EUSTAPHIEVE, Alexander A.—One of the most respected citizens of Mobile, Ala., for many years a monthly contributed with the insurance business of that city—there, Aug. 20, aged 67.

GORDON, Edward Strathearn—A prominent Scottish lawyer, who had represented the universities of Glasgow and Aberdeen in Parliament, and in 1876 had been created one of the Lords of Appeals, with the title of Baron Gordon of Drummuir—Brussels, recently, aged 65.

GANS, Paul—An old and respected resident of Eaton, O.—there, Aug. 16.

HUTCHISON, James—A veteran river-captain, who had for more than half a century piloted and commanded sailing vessels and steamers on the Potomac—Baltimore, Aug. 23, aged 80.

HUNTER, Gilbert J.—A prominent politician of this city —here, Aug. 21, aged 46.

HAMILTON, Cyrus—One of the pioneers of Decatur County, Ind., where he had resided for fifty-eight years—there, Aug. 19, aged 80.

HAWLEY, Oscar F.—A prominent citizen and large real-estate owner of Brooklyn, N. Y.—there, Aug. 23, aged 55.

JOCELYN, Robert R.—One of the early New England Abolitionists—Tarrytown, N. Y., Aug. 17, aged 80.

JONES, Mary Gardiner—The well-known literary work entitled "Birds of Ohio and their Nests"—Circleville, O., Aug. 17.

KINSEY, John—An ex-treasurer of Lycoming County, Pa.—there, Aug. 16, aged 75.

LEFEVRE, Sir John George Shaw—Vice-chancellor of the University of London—London, Eng., cable-dispatch dated Aug. 31, aged 82.

MIELACH, Charles O.—Formerly editor of *The German Democrat*, Philadelphia, Pa.;—Harrisburg, Pa., Aug. 21, aged 62.

MITCHELL, Dr. S. B. Wyle—A prominent citizen of Philadelphia, Pa., and a graduate from the medical department of the University of Pennsylvania, and served with distinction as a surgeon in the army during the late War, but subsequently practiced almost entirely—Delaware County, Pa., Aug. 16, aged 54.

MCCONNELL, Gen. John R.—A prominent resident of Los Angeles, Cal.—Denver, Col., Aug. 21.

NICHOLSON, J. J.—A well-known banker of Baltimore, Md.—there, Aug. 18, aged 78.

PANCRATIUS—Formerly a Franciscan monk, who had served under Garibaldi, and obtained the rank of major—Rome, Italy, recently, aged 44.

PEISSENBERGER, Francis X.—An organ-builder of Philadelphia, Pa.—there, Aug. 20, aged 53.

ROY, Rev. William L.—A professor of Oriental languages, and the author of a Hebrew dictionary and other works—Brooklyn, Pa., Aug. 21, aged 85.

ROGERS, Henry J.—Actively engaged in the erection of the first telegraph line, viz., the Baltimore & Washington—He was subsequently superintendent of the North American Telegraph Company, and was the author of a code of marine signals now in use in all the ports of this country—Baltimore, Md., Aug. 20, aged 69.

SCHUSSELE, Christian—A well-known artist of Philadelphia, Pa., and for many years Professor of Fine Arts, in that city—Merchantville, N. J., Aug. 20.

SHRIVER, Thomas—An old resident of this city—here, Aug. 19, aged 70.

SPRAGUE, Noel P.—A well-known citizen of Buffalo, N. Y., and for a long time connected with the lake-interests of that city—there, Aug. 21, aged 50.

SMITH, Dr. Jerome Y. C.—At one time a prominent physician of Boston, Mass., where he edited *The Medical Intelligencer*, and for many years a Democratic politician for over twenty years. In 1854 he was elected Mayor of Boston. He was the author of several books. For the past fifteen years he had resided in this city—Richmond, Mass., Aug. 21, aged 79.

SCHNEIDER, Rev. W. F.—Managing agent of the Evangelical Publishing Association for the past nine years—Cleveland, O., Aug. 22, aged 45.

SHEARON, John—Clerk of the Board of Elections, Brooklyn, N. Y.—there, Aug. 23, aged 45.

TAYLOR, Clinton—For many years a resident of Lafayette, O.—there, Aug. 19, aged 58.

YOUNG, William A.—Editor of *The Chester News*—Chester, Pa., Aug. 18.

WRIGHT, John D.—The president and founder of the Society for the Prevention of Cruelty to Children—here, Aug. 21, aged 80.

WAYNE, Rev. Benjamin—A Presbyterian minister of New Orleans—Mantua Ferry, N. J., Aug. 21, aged 68.

WEBSTER, Milo J.—An old and esteemed resident of Auburn, N. Y., who had served in the War of 1812—Auburn, N. Y., Aug. 22, aged 88.

WILSON, James—An old pioneer of St. Mary's, O., where for a long time he held the office of postmaster—there, Aug. 19, aged 86.

YOUNG, George I.—A prominent citizen of Philadelphia, Pa., and president of the Board of Gas Trustees of that city—there, Aug. 22, aged 62.

ATHLETIC.

ECLIPSE ATHLETIC CLUB.

The first Summer games of this club were held at the grounds in Sulzer's Park, Second avenue and 126th street, Harlem, N. Y., Aug. 23, with the results herewith shown: 100yds. run—First heat: H. H. Curtis, Acme A. C. (4yds.), 1; J. Carthie, Windsor P. C. (3), 2. Time, 11⅓sec. Second heat: R. H. Henshaw, Mid Harlem (3), 1; E. B. Waters, Brooklyn Jr. A. C. (4), 2. Time, 11⅓sec. Third heat: H. Johnson, Eclipse A. C. (scratch), 1; M. B. Goodkind, E. S. A. C. (7), 2. Time, 11⅓sec. Fourth heat: L. Lyons, Harlem (3), 1; W. Hochstatter, A. S. A. (1), 2. Time, 11⅓sec. Fifth heat: J. McGregor, Acme A. C. (4), 1; W. Ebberts, Harlem (2), 2. Time, 12⅓sec. Final heat: Curtis, 1; Johnson, 2. Time, 11⅓sec. One-mile walk—W. H. Swords E. C. A. C., 1; E. Gilpin, Y. N. Y. A. C., 2. Time, 18m. 10s. One mile run—

BASEBALL.

GAMES TO BE PLAYED.

NATIONAL.

Aug. 27, Springfield vs. New Bedford, at Springfield.
Aug. 28, Albany vs. National, at Albany.
Aug. 30 and Sept. 1, Albany vs. Worcester, at Albany.

LEAGUE.

Aug. 26, Cincinnati vs. Buffalo, at Cincinnati.
Aug. 26, Chicago vs. Cleveland, at Chicago.
Aug. 26, Providence vs. Troy, at Providence.
Aug. 26, Boston vs. Syracuse, at Boston.
Aug. 28, 30 and Sept. 1, Providence vs. Syracuse, at Providence.
Aug. 28, 30 and Sept. 1, Boston vs. Troy, at Boston.
Aug. 28, 30 and Sept. 1, Cleveland vs. Cincinnati, at Cleveland.
Aug. 28, 30 and Sept. 1, Buffalo vs. Chicago, at Buffalo.

LOCAL.

Aug. 27, New Y'k vs. M'tgomery, at Union ground, B'klyn.
Aug. 28, Flyaway Jr., vs. Hayw'd, at Union ground, B'klyn.
Aug. 30, Polytechnic vs. Putnam, at Prospect Park, B'klyn.

OTHER GAMES.

Aug. 25, Rochester vs. National, at Rochester.
Aug. 26, Baltimore vs. York Browns, at Baltimore.
Aug. 26, Springfield vs. Jersey City, at Springfield.
Aug. 26, Holyoke vs. New Bedford, at New Bedford.
Aug. 26 and 27, Athletic vs. Easton, at Philadelphia.
Aug. 27, Holyoke vs. Jersey City, at Holyoke.
Aug. 27, Poughkeepsie vs. Worcester, at Poughkeepsie.
Aug. 28, Pittsfield vs. Holyoke, at Pittsfield.
Aug. 28, Philadelphia vs. Mutual of Norristown, at Phila.
Aug. 28, Springfield vs. Jersey City, at Springfield.
Aug. 28 and 29, Baltimore vs. Easton, at Baltimore.
Aug. 28 and 29, Worcester vs. National, at Troy.
Aug. 29, Brockton vs. Jersey City, at Brockton.
Aug. 29, Athletic vs. Philadelphia, at Philadelphia.
Aug. 29, Springfield vs. Holyoke, at Springfield.
Aug. 30, Holyoke vs. Springfield, at Holyoke.
Aug. 30, New Bedford vs. Jersey City, at New Bedford.
Aug. 31, Forest City vs. Rochester, at Cleveland.
Sept. 1, Jersey City vs. Olympic, at Paterson.

CRICKET.

Aug. 28, St. George vs. Hamilton, at Hoboken.
Aug. 27, 28, Young America vs. Hamilton, at Philadelphia.
Aug. 29, 30, Staten Island vs. Hamilton, at Staten Island.

GAMES BY TELEGRAPH.

Rain prevented the playing of the games announced to take place at Boston, Cincinnati and Springfield, on Aug. 25. The following were played on that date, only five innings being contested at Providence and eight at Albany, when rain caused a cessation, with these results given by telegraph:

Cleveland vs. Chicago, at Chicago.....5 to 1
Providence vs. Troy, at Providence (5 innings).....9 to 1
Albany vs. National, at Albany (draw).....4 4

THE NATIONAL ARENA.

The National pennant race is rapidly drawing to a close. The Albany and Springfield nines have finished their series together, as also have the Holyoke and Springfield and the Worcester and New Bedford nines, the Albany, Springfield and Worcester teams winning a majority of games of the series each have played and finished. It is a close fight, and quite a toss-up as to which will yet lead as between the four clubs now at the head of the list. The Albany team is still in the van, but the others are close behind, as our record to Aug. 25, inclusive, shows.

	Albany.	National.	Holyoke.	Spring'ld.	Worc'ster.	New Bed.	Manches'r.	Rochester.	Utica.	Games lost	Won.
Albany		2	2	5	4	5	1	2	1	22	20
National	3		2	3	4	2	1	2	1	20	20
Holyoke	2	4		6	3	5	1	2	1	24	20
Springfield	1	1	6		3	6	1	2	0	20	18
Worcester	2	1	3	3		3	1	2	0	18	16
New Bedford	1	2	4	2	3		1	2	1	16	14
Manchester	1	1	2	4	3	3		2	0	16	12
Rochester	2	2	0	2	2	2	2		1	13	12
Utica	1	1	0	1	1	1	0	1		6	6
Games lost	12	13	16	19	20	25	8	9	5	177	

THE LEAGUE ARENA.

Matters are rapidly reaching an interesting point in the League arena, it having become almost a toss-up as to which of the three leading clubs in the pennant race will win. The steady progress of the Boston team towards the goal since June last is really the feature of the campaign. They started with seven victories and eight defeats for their May work, against a record of fourteen victories and one defeat by the Chicagos; and in the face of such an up-hill fight they have gained on their margin each month, until we find the champions in August with a dozen victories and only two lost games, the Bostons closing last week's play with but one game behind the Chicago record. This steady running in the race gives promise of success in the closing struggle. The full record to Aug. 25, inclusive, is:

	Providence	Chicago.	Boston.	Buffalo.	Cincinnati	Cleveland.	Troy.	Syracuse.	Won.
Providence		4	4	3	4	3	8	6	42
Chicago	2		4	3	3	5	8	6	40
Boston	2	5		3	4	3	8	6	38
Buffalo	2	3	3		2	3	4	5	25
Cincinnati	1	3	2	3		3	5	6	23
Syracuse	1	3	3	2	3		5	6	23
Cleveland	1	3	3	2	1	4		5	19
Troy	2	2	2	1	1	1	4		13
Lost	20	21	22	22	26	40	39	45	235

THE CALIFORNIA LEAGUES.

The record of the Pacific and California League up to Aug. 18, inclusive, is as follows:

CALIFORNIA.	Athletic	Alameda	California	Oakland	Haywards	PACIFIC.	Acme	Stars	Won.	Lost.
Athletic		2	4	2	8	Eagle	0	1	1	5
Alameda	2		4	4	10	Knickerbocker	3	3	1	5
Mutual	1	1		1	6	Reno	3	1	2	6
Oakland	3	0	3		6	Star	3	1	2	6
Lost	6	5	11	7	27	Lost	9	2	6	5

THE GAME IN CALIFORNIA.

On Aug. 16 a large crowd assembled at the Oakland Grounds, the attraction being the fifth championship game this season between the Californias and Mutuals. Curiosity was excited as to what show Neal's reconstructed Mutual nine would have against their formidable opponents. The game was one of the most exciting of the season, and ten innings had to be played to decide it. Cullen carried off the honors, both in the field and at the bat. Neal, the Sweeneys, French and O'Brien all come in for a good word, their fielding being first-class. The play of the Californias in this game was almost perfect, their two errors being excusable.

CALIFORNIA.	T. R.	IB.	PO.	A.	E.
W. Sweeney, c	2	2	9	1	1
Hough, 1b	0	1	14	0	0
Magendie, 2b	0	1	2	3	4
Smith, s. s	0	1	1	3	2
Rice, c. f	0	0	2	1	0
Ford, l. f	0	0	0	0	0
Blakiston, 3b	0	0	1	2	1
Bolander, r. f	0	1	2	0	0
O'Brien, c	0	0	2	1	1
Totals	2	6	33	11	9

MUTUAL.	T. R.	IB.	PO.	A.	E.
Cullen, s. s	4	1	2	0	7
Fisher, c. f	2	1	2	0	0
Fisher, c	2	1	4	0	2
Sullivan, s. s	1	1	0	0	1
Neal, p	1	0	0	8	0
Stewart, l. f	1	0	0	1	0
Beck, r. f	1	0	1	0	0
Monson, 1b	2	1	8	0	1
Totals	14	5	19	9	11

California	0	0	2	0	0	0	0	0	0	0	2—6
Mutual	0	0	0	0	0	0	0	0	0	4	0—4

Earned run—Mutual, 1. Two-base hit—Smith. First base on errors—California, 5. Struck out—California, 4; Mutual, 7. Umpire, Arthur Daniels, Athletic Club. Time, 1h. 40m.

At the Cricket Park, Oakland, Cal., on Aug. 17, a ten-inning game was played between the Omahas of Omaha, Neb., and the Oaklands. The close contest the Omahas gave the Knickerbockers the preceding week, and the well-known fielding skill of the Oaklands as well as good form, served to draw a crowd of nearly 4,000 people. The game throughout was one of the most exciting and hotly contested ever seen in California. Piercy and Carroll deserve especial praise for their superb play, while the peculiar delivery of Mast bothered the Omahas exceedingly. Willigrod and the two Whitneys left in fielding for their nine, their play being particularly fine. At the conclusion of the tenth inning the respective captains prevailed upon the umpire to call the game a draw, much to the dissatisfaction of the spectators.

OMAHA.	T. R.	IB.	PO.	A.	E.
Contillon, cf	5	0	0	1	0
J. Whitney, p	5	1	0	0	12
C. Whitney, 2b	5	1	2	3	2
Bohn, 3d b	5	1	1	2	3
Bailey, r. f	4	1	1	0	0
Doran, c	4	1	1	0	0
Hibben, s. s	4	0	0	0	2
Willigrod, 1b	4	0	1	15	0
Quill, l. f	4	0	0	0	0
Totals	39	5	5	30	20

OAKLAND.	T. R.	IB.	PO.	A.	E.
Piercy, c	5	1	1	10	2
Farrell, r. f	5	0	1	1	0
Carroll, p	5	0	1	1	0
Mast, p	4	0	0	2	1
Andrews, l. f	4	0	1	0	0
Slater, s. s	4	0	0	0	4
Totals	30	3	6	30	25

Omaha	0	0	0	0	0	0	0	0	0	0—0
Oakland	0	0	0	0	0	0	0	0	0	1—1

Earned run—Blakiston, 1. Two-base hit—Preble, 1. Left on bases—Omaha, 4; Oakland, 5. First base on errors—Oakland, 2. Struck out—Omaha, 7; Oakland, 7. Passed balls—Dolan, 2; Piercy, 1. Wild pitch—Whitney. Foul balk—Whitney, 1. Umpire, Jas. L. Hickey, Bufalo, N. Y. Time, 2h.

The Mutuals and Athletics met on Aug. 17 at Oakland, the latter winning by their superior batting. Fine catches at centre field by Burton and Fisher and the catching of Cullen were the chief features.

ATHLETIC.	T. R.	IB.	PO.	A.	E.
Burton, c. f	1	2	1	0	0
Williams, r. f	1	1	0	0	0
McGinnis, p	1	1	0	1	0
Sharkey, 1st b	0	2	11	0	0
Keating, 3d b	1	1	3	2	0
Dinning, c	0	1	7	2	2
Benton, s. s	0	1	0	3	1
Crawford, p. l. f	2	2	0	6	1
Buckley, l. f., p	1	0	0	5	2
Totals	9	11	27	20	6

MUTUAL.	T. R.	IB.	PO.	A.	E.
Sweeney, c	0	2	9	2	2
Lamb, 2d b	0	2	2	6	1
Fisher, s. s	0	1	2	3	1
Fisher, c	0	0	7	2	0
Sullivan, 1b	0	0	12	0	0
Brady, 3d b	0	0	1	0	0
Irwin, r. f	0	1	1	0	0
Nichols, p	0	0	2	12	1
Gaffney, c. l	0	0	0	0	0
Totals	0	6	37	25	5

Athletic	0	0	0	0	0	0	0	0	0	0—0
Mutuals	0	0	0	0	0	0	0	0	0	1—1

Earned runs—Chicago, 2. Two-base hits—Flint, Quest, Remsen. Three-base hit—Williamson. First base on errors—Chicago, 2; Cleveland, 4. First base on balls—Strief. Struck out—Chicago, 4; Cleveland, 1. Double-plays—Peters and Gore. Wild pitches—McCormick, 3. Umpire, Miller of Cincinnati. Time, 2h. 15m.

THE GAME IN CALIFORNIA.

On Aug. 16 a large crowd assembled at the Oakland Grounds, the attraction being the fifth championship game this season between the Californias and Mutuals. Curiosity was excited as to what show Neal's reconstructed Mutual nine would have against their formidable opponents. The game was one of the most exciting of the season, and ten innings had to be played to decide it. Cullen carried off the honors, both in the field and at the bat. Neal, the Sweeneys, French and O'Brien all come in for a good word, their fielding being first-class. The play of the Californias in this game was almost perfect, their two errors being excusable.

CALIFORNIA.	T. R.	IB.	PO.	A.	E.
W. Sweeney, c	2	2	9	1	1
Hough, 1b	0	1	14	0	0
Magendie, 2b	0	1	2	3	4
Smith, s. s	0	1	1	3	2
Rice, c. f	0	0	2	1	0
Ford, l. f	0	0	0	0	0
Blakiston, 3b	0	0	1	2	1
Bolander, r. f	0	1	2	0	0
O'Brien, c	0	0	2	1	1
Totals	2	6	33	11	9

MUTUAL.	T. R.	IB.	PO.	A.	E.
Cullen, s. s	4	1	2	0	7
Fisher, c. f	2	1	2	0	0
Fisher, c	2	1	4	0	2
Sullivan, 1b	1	1	0	0	1
Neal, p	1	0	0	8	0
Stewart, l. f	1	0	0	1	0
Beck, r. f	1	0	1	0	0
Monson, 1b	2	1	8	0	1
Totals	14	5	19	9	11

California	0	0	2	0	0	0	0	0	0	0—2
Mutual	0	0	0	0	0	0	0	0	0	4—4

Earned run—Mutual, 1. Two-base hit—Smith. First base on errors—California, 5. Struck out—California, 4; Mutual, 7. Umpire, Arthur Daniels, Athletic Club. Time, 1h. 40m.

At the Cricket Park, Oakland, Cal., on Aug. 17, a ten-inning game was played between the Omahas of Omaha, Neb., and the Oaklands. The close contest the Omahas gave the Knickerbockers the preceding week, and the well-known fielding skill of the Oaklands as well as good form, served to draw a crowd of nearly 4,000 people. The game throughout was one of the most exciting and hotly contested ever seen in California. Piercy and Carroll deserve especial praise for their superb play, while the peculiar delivery of Mast bothered the Omahas exceedingly. Willigrod and the two Whitneys left in fielding for their nine, their play being particularly fine. At the conclusion of the tenth inning the respective captains prevailed upon the umpire to call the game a draw, much to the dissatisfaction of the spectators.

OMAHA.	T. R.	IB.	PO.	A.	E.
Contillon, cf	5	0	0	1	0
J. Whitney, p	5	1	0	0	12
C. Whitney, 2b	5	1	2	3	2
Bohn, 3d b	5	1	1	2	3
Bailey, r. f	4	1	1	0	0
Doran, c	4	1	1	0	0
Hibben, s. s	4	0	0	0	2
Willigrod, 1b	4	0	1	15	0
Quill, l. f	4	0	0	0	0
Totals	39	5	5	30	20

OAKLAND.	T. R.	IB.	PO.	A.	E.
Piercy, c	5	1	1	10	2
Farrell, r. f	5	0	1	1	0
Carroll, p	5	0	1	1	0
Mast, p	4	0	0	2	1
Andrews, l. f	4	0	1	0	0
Slater, s. s	4	0	0	0	4
Totals	30	3	6	30	25

Omaha	0	0	0	0	0	0	0	0	0	0—0
Oakland	0	0	0	0	0	0	0	0	0	1—1

Earned run—Blakiston, 1. Two-base hit—Preble, 1. Left on bases—Omaha, 4; Oakland, 5. First base on errors—Oakland, 2. Struck out—Omaha, 7; Oakland, 7. Passed balls—Dolan, 2; Piercy, 1. Wild pitch—Whitney. Foul balk—Whitney, 1. Umpire, Jas. L. Hickey, Bufalo, N. Y. Time, 2h.

The Mutuals and Athletics met on Aug. 17 at Oakland, the latter winning by their superior batting. Fine catches at centre field by Burton and Fisher and the catching of Cullen were the chief features.

ATHLETIC.	T. R.	IB.	PO.	A.	E.
Burton, c. f	1	2	1	0	0
Williams, r. f	1	1	0	0	0
McGinnis, p	1	1	0	1	0
Sharkey, 1st b	0	2	11	0	0
Keating, 3d b	1	1	3	2	0
Dinning, c	0	1	7	2	2
Benton, s. s	0	1	0	3	1
Crawford, p. l. f	2	2	0	6	1
Buckley, l. f., p	1	0	0	5	2
Totals	9	11	27	20	6

MUTUAL.	T. R.	IB.	PO.	A.	E.
Sweeney, c	0	2	9	2	2
Lamb, 2d b	0	2	2	6	1
Fisher, s. s	0	1	2	3	1
Fisher, c	0	0	7	2	0
Sullivan, 1b	0	0	12	0	0
Brady, 3d b	0	0	1	0	0
Irwin, r. f	0	1	1	0	0
Nichols, p	0	0	2	12	1
Gaffney, c. l	0	0	0	0	0
Totals	0	6	37	25	5

Athletic	0	0	0	0	0	0	0	0	0	0—0
Mutuals	0	0	0	0	0	0	0	0	0	1—1

Earned runs—Chicago, 2. Two-base hits—Flint, Quest, Remsen. Three-base hit—Williamson. First base on errors—Chicago, 2; Cleveland, 4. First base on balls—Strief. Struck out—Chicago, 4; Cleveland, 1. Double-plays—Peters and Gore. Wild pitches—McCormick, 3. Umpire, Miller of Cincinnati. Time, 2h. 15m.

WORCESTER vs. BEACON.

A prettily-played game was witnessed at Worcester on Aug. 23, and was the result of the Worcesters giving the Beacons of Boston, Mass., the services of their pitcher and catcher—Richmond and Bushong. The amateurs, thus strengthened, gave their professional opponents plenty of work to win. The chief features were Whitney's third-base playing, Nichols' pitching and Knight's batting for the winners, and Bushong's catching for the Beacons.

BEACON.	T. R.	IB.	PO.	A.	E.
Coolidge, 2b	4	0	1	4	2
Tyng, s. s	4	0	1	1	2
Campbell, 1b	4	1	1	9	0
Richmond, p	4	0	0	10	0
Bushong, c	4	0	0	10	2
Henman, c. f	4	0	1	0	0
Sawyer, l. f	4	0	2	0	0
Alger, 3d b	4	0	1	0	2
Richardson, r. f	3	0	0	0	0
Totals	35	2	8	27	16

WORCESTER.	T. R.	IB.	PO.	A.	E.
Wood, l. f	4	0	1	4	2
Knight, r. f	4	1	2	1	0
Bennett, c	4	0	1	10	2
Whitney, 3b	4	0	0	2	1
Sullivan, 1b	4	0	0	12	0
Brady, 2d b	4	0	0	1	0
Nichols, p	4	0	2	0	12
Gaffney, c. f	4	0	0	0	0
Totals	36	1	6	27	22

Worcester	0	0	0	2	0	0	0	0	1	1—4
Beacon	1	0	0	0	0	0	0	0	1	0—2

Earned run—Worcester. Two-base hits—Knight 2, Tyng. First base on balls—Worcester, 1. First base on errors—Worcester, 1; Beacon, 1. Passed balls—Bushong, 2; Bennett, 2. Wild pitch—Nichols. Umpire, Henry Murphy. Time, 2h. 55m.

CHICAGO vs. CLEVELAND.

The seventh game between the Chicagos and Clevelands was played on Aug. 23 in Chicago, Ill. and was won easily by the home-nine. Phillips and Eden of the visitors were the only ones that could hit Hankinson, while the Chicagos punished McCormick pretty badly, though their hits were scattered. The short-stopping of Peters was the only feature of interest in the game.

CHICAGO.	T. R.	IB.	PO.	A.	E.
Dalrymple, l. f	5	1	1	3	0
Peters, s. s	5	0	1	3	7
William'n, 3b	5	0	1	0	1
Shaffer, r. f	5	1	0	1	1
Gore, 1b	4	0	1	14	0
Flint, c	4	0	2	2	0
Quest, 2b	4	1	1	3	3
Hankin'n, p	4	1	2	0	4
Remsen, c. f	4	2	2	0	0
Totals	40	6	11	27	18

CLEVELAND.	T. R.	IB.	PO.	A.	E.
Phillips, 1b	4	1	2	13	1
Eden, r. f	4	0	2	1	0
Carey, s. s	4	0	1	0	5
Warner, 3b	4	0	0	6	2
Glassock, 2b	4	0	1	1	2
Gilligan, l. f	3	0	0	2	0
Strief, c. f	3	1	1	1	2
Mitchell, p	3	0	0	3	1
Totals	31	1	7	27	13

Chicago	0	0	0	0	0	0	0	0	6	0—6
Cleveland	0	0	0	1	0	0	0	0	0	0—1

Earned runs—Chicago, 4; Cleveland, 1. Two-base hits—Peters and Gore. Wild pitches—McCormick, 3. Umpire, Miller of Cincinnati. Time, 2h. 15m.

FORFEITED GAMES—LEAVING THE FIELD.

Two cases occurred last week in match games between National clubs which call for special comment, as they were practical illustrations of the incompetency of the captains of the two teams who had their games forfeited, and also of the uselessness and folly of leaving the field in a match on the grounds of errors of judgment by the umpire. The first case was that at Albany, between the Albany and Springfield nines. The ninth inning—with score at 4 to 3 in favor of Springfield—started by Clapp going to first base on called balls and getting to third on errors, when Dunlap, while waiting for a good ball, had one pitched too close, and, in getting out of its way, it struck the end of the bat by his hand, shot down to his feet, and rolled down towards the pitcher. Corcoran picked it up and ran to Dunlap, touching him (notwithstanding the umpire decided the ball dead), and claimed him out. As the umpire would not change his decision, the Springfield nine refused to play, and the game was given to the home-club, under the rule, with a score of 9 to 0. The umpire in the preceding game not giving entire satisfaction to the Springfield Club, their manager, Mr. Pike, requested Wm. H. Myers to act, saying that he would take all the responsibility if Mr. Myers was not satisfactory. It was Pike's own chosen umpire, therefore, who gave the decision "kicked" against. That any captain with the experience Pike has had should act in such a manner is surprising. There was not the slightest justification for the kick. Nothing, however, really justifies a nine leaving the ground on account of the alleged partial or unfair decisions of the umpire.

The other case was that in the match between the New Bedford and National Clubs. The tenth inning had ended with the score at 2 to 2, and also the first part of the eleventh inning. In this inning Lynch of the Nationals went to the bat, and hit to long left field, the ball striking, by estimate of Stone, Muldoon, Reipschlager and spectators who sat exactly in range of the foul line, about two feet outside. The umpire said two feet inside, and Lynch ran three bases. Capt. Wright then took his men from the field. These cases point out Pike and Sammy Wright as players incompetent to properly perform the duties of their positions as captains.

The decisions were neither of them aught else but errors of judgment, if that; and there was not even the excuse of a willful misinterpretation of the rules. If this kind of thing was allowed to go on without prompt rebuke there would be no playing of matches at all. The rule making the umpire *sole judge of fair and unfair* play is one which must be upheld by prompt acquiescence in his decisions. If he decides illegally, there is the proper course to pursue in an appeal to the judiciary committee. Leaving the field is in every way objectionable.

BOSTON vs. STAR.

The postponed game between the Bostons and Stars was played at Boston, Mass., Aug. 22. The Bostons opened by Jones taking his base on called balls and scoring on a two-base drive of Morrill's, Morrill and O'Rourke also getting runs, Richmond's error assisting. In the second Cogswell hit for a base after two men were out, and scored an earned run on a three-bagger by Jones. In the fourth Sutton reached second on Mansell's muff, and came home on Cogswell's single. In the fifth the Bostons earned another run, O'Rourke leading off with a long-hit for three bases, and after two men were out Houck hit for three bases, and came home on another error of Mansell's. In the eighth Sutton and Burdock made two-basers, Cogswell, O'Rourke and Morrill also making singles, and the result of this hitting was five runs, three earned. The Stars scored only in the seventh, and only then on four errors and three lucky single-basers. Burdock made a fine catch, so also did O'Rourke, but Maculiar's left-handed running-catch in the ninth inning was a wonderful one, and prevented a three-base hit. Woodhead's run was the first scored by him since he joined the Syracuse Club.

BOSTON.	T.	R.	IB.	PO.	A.	E.
Cogswell, 1b	5	1	1	14	0	0
Jones, l. f	5	2	2	1	0	0
O'Rourke, c. f	5	3	2	2	1	0
Burdock, 2b	5	1	2	2	7	1
Morrill, 3d b	5	0	1	1	3	1
Houck, r. f	5	1	2	1	0	0
Snyder, c	5	1	1	4	1	1
Bond, p	5	0	0	0	4	0
Sutton, s. s	4	1	2	1	0	0
Totals	45	12	13	27	16	3

STAR.	T.	R.	IB.	PO.	A.	E.
Dorgan, r. f	4	0	1	4	0	2
Farrell, 2d b	4	1	0	2	1	1
Richm'd, s. s	4	0	1	4	0	1
M'Cormick, p	4	1	1	1	2	0
Holbert, c	4	0	1	1	2	0
Woodh'd, 3b	3	0	0	1	2	1
Carp'nter, 1b	4	0	0	5	0	1
Maculiar, cf	4	1	1	2	0	0
Mansell, l. f	3	0	0	1	0	1
Totals	35	4	5	27	5	8

Boston	3	1	0	1	2	0	0	5	0	1—13
Star	0	0	0	0	0	0	0	4	0	0—4

Earned runs—Boston, 5. Struck out—Snyder and Sutton. First base on balls—Jones. Umpire, Bradley. Time, 2h. 15m.

POUGHKEEPSIE vs. JERSEY CITY.

A close and exciting game was played at Poughkeepsie, N. Y., on Aug. 21, between the Poughkeepsie and Jersey City Clubs, resulting in a well-earned victory for the home nine by the following score:

POUGHKEEPSIE.	T. R.	IB.	P.O.	A.	E.
Stoddard, l. f	1	1	0	0	0
Dolan, s. s	0	0	0	2	1
Dwyer, 3d b	1	1	0	1	0
Knowdell, c	0	0	3	1	0
Schenck, p	0	1	0	4	0
Lavin, 1st b	0	0	11	0	1
Kessler, c. f	0	0	1	0	0
Cramer, r. f	0	0	3	0	1
Lawton, 2d b	0	0	4	1	2
Totals	2	3	27	9	5

JERSEY CITY.	R.	IB.	P.O.	A.	E.
Higham, r. f	0	0	1	0	0
Manning, l. f	0	0	2	0	0
Leonard, s. s	0	0	1	1	0
Lewis, c. f	0	0	1	0	0
Murnan, 1st b	0	0	12	1	0
McClure, c	0	0	2	2	0
Bancker, 2d b	0	0	2	2	0
Morrisey, 3d b	0	0	1	2	0
Smiley, 2d b	0	0	1	1	0
Totals	0	0	27	9	0

Poughkeepsie	1	0	0	0	0	0	0	0	1	0—2
Jersey City	0	0	0	0	0	0	0	0	0	0—0

Earned runs—Poughkeepsie, 2; Jersey City, 3. First base on errors—Poughkeepsie, 5; Jersey City, 3. Umpire, J. H. Van Dyne.

THE DORGAN-CARPENTER CASE.

In answer to our query in regard to the decision in the case of Dorgan's running home before Carpenter, in the Boston Star match at Syracuse, Harry Wright says: "Does not Sec. 1 of Rule 9 say: 'Players running bases must touch each base *in regular order?*.....This, Dorgan failed to do in touching home-base ahead of Carpenter. .....and Rule 9, Rule V says: 'A baserunner shall be considered running a base, viz., entitled to occupy it, until he shall have regularly touched the next base in order.' Had Carpenter got back to third base safely, to which base he was entitled, Dorgan would have been entitled to second base only, after Carpenter was out Dorgan was entitled to third-base, which is the next base, and also to the home-base could he have retouched it after Carpenter was decided out. This he could not do; the ball was held there, and the umpire properly decided him out." Harry furthermore describes the play as follows: "Dorgan was on second base and Carpenter on third when the batsman sent up a ball, which landed just outside of the infield. Dorgan started for third as soon as the hit was made, while Carpenter waited to see whether the ball was taken on the fly or not, and when it struck the ground he started for home. Dorgan reached third just as Carpenter started, and also started for the home-plate, out-running Carpenter between third and home, touching the plate safely (if there had been no errors), while Carpenter was touched out." The rules do not definitely cover the case in point, and certainly the sections quoted do not bear on this special point as clearly as they might do. There should be no interpretation of a rule by inference. The wording should have a direct application. In putting down the rules, as the League have done season after season, they have forgotten this essential of a complete code.

MISCELLANEOUS GAMES.

Aug. 17, at Cincinnati, Star—R., 16; B. H., 17; E. R., 5—
vs

THE ONLY GENUINE ZULUS.

We have put ourselves to unusual trouble and expense in securing the accompanying life-like portraits. They will be at once recognized, by all educated persons, as the three most distinguished residents of Zululand. Persons who are not educated may foolishly jump at the conclusion that these sable hued gentlemen are savages, but any such supposition would be unjust in the extreme. Perhaps they might have been counted savage up to the breaking-out of the war with England, which, growing out of an insignificant nothing, cost the life-blood of many a brave Briton and laid low the daring young Frenchman whose eyes were sometimes dazzled by the vision of a throne. But our friends are not savages now. The forcible injection of the white man in their midst has civilized them. Indeed, our artist has been fortunate enough to represent them in a condition which only civilization makes possible. To put it more plainly, the three distinguished gentlemen from Zululand are exhilarated—elevated—over-the-bar, as it were. They never got so in the pristine days of their savageness. No; it was not until Scotch whiskey and civilization penetrated their native wilds that the Zulus fell into loose ways. But this is not a limit to their civilization. An account of the murder of Mrs. Hull has reached their ears, and they have set out together to further imitate the customs of a civilized country. If they keep right on in their present course, we shall not be surprised to hear that they have applied for positions in a sideshow concert company, and requested that their fares from Africa be prepaid. That would be the epitome of civilization.

YANKEE PROGRESS.

WRITTEN FOR THE NEW YORK CLIPPER.

No other country—In the memory of man—
Shows a record like the famous Yankee Nation;
For, whenever we compete, we wrangle, tie or beat,
We're known, as lastly shown, in real imagination.

In trials of brain or muscle we're sure to win the tussle;
Our productions, too, defy all imitation;
A t invention or revival we stand without a rival
Amongst all who boast the power of civilization.

As if shoes were the cause for the "glorious work of love,"
Our apostles show their "gifts of exhortation."
Could any but a Yankee sing "songs of praise" like Sankey,
Or, like Moody, warble from sheer inspiration?

Though comparative beginners, they've converted hosts of sinners
Whom Brother Talmage threatens with damnation;
While Beecher, on the level, finds comforting a soul,
Can give a lot of spiritual consolation.

Muldoon has lately shown "more power behind the throne"
Than any in his precinct or his station;
What other country can boast of such a man"
With such a Graeco-Roman reputation?

We'd like to see some fellow shoot like Carver or Partello,
Whose "impossibles" excite the admiration;
While Regardus with his gun still "shows how fields are won"
By breaking glass beyond all expectation.

Cousin Hanlan had to show the Britishers how to row—
They owned his style was worth their emulation,
And ev'ry e-sooty Sanlst returned their hearty thanks
For hints received in simple navigation.

Then our tourist Mr. Weston at tramping proved the best
Un
That ever tried it for an occupation.
No wonder folks get hot when they see the men we've got,
Whose feats of arms and legs cause such sensation.

There's none, the papers say, can swing club to-day
Like Captain Williams at some celebration,
Which only goes to show—what some already know—
The knack we have of "beating all creation." JIM.

Fort Custer, M. T., July 25, 1879.

THE TRAGEDY AT ARNO POINT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HUBERT H. DUVAR.

I.—WHY LINGERS THE BRIDEGROOM?

The night was a wild one. The rain came down in torrents almost, one might imagine, as it fell on that dread day when the floodgates of heaven were opened and the deluge began. The darkness in the shadow of the forest was intense, made only the more so by the vivid flashes of lightning that now and again clove through the gloom; while every few moments a huge limb or tree-top would come rumbling through the branches, and fall with a dull thud upon the ground.

It evidently had a depressing influence on the mind of Mr. Jim Johnson, as he and his companion trudged along the woodland path. His gloom relaxed a little, however, when the glimmer of light became visible in the distance, and it vanished completely when, coming to a clearing, he leaped the fence, and, making straight for the house from which the light proceeded, admitted himself and companion, and rescued the company in a hearty voice as he shook the wet from his garments.

The interior was little different from any other settler's cabin, built of hewn logs with the interstices filled or "stopped" with moss, and an enormous fireplace opposite the door; but, with a degree of refinement somewhat rare, the walls and ceiling were whitewashed, while two doors cut in the wall showed that bedrooms had been added to the main apartment. It had on its gala-dress this evening; for, despite the lateness of the hour, Mrs. Johnson of its owner had been married that day, and all the neighbors for miles around were bidden to the feast, and their hospitable reception was fully proved by the tempting spread embedded in the ashes, and the variety of the edibles spread upon the table.

It was a point of etiquette that every guest on his arrival should first eat as much or more than he desired, and then proceed to "liquor," for the purpose of toppling him with which the bride's father stood in the doorway of one of the rooms.

His intentions might be good, but he did not look well—the bride's father. He had not many teeth, as a general thing, and what few he did have were of the tint of ivory. He had a bald head, but a huge abundance of hair, while a yellow silk handkerchief with flaming crimson spots was tied around his head to supply the deficiency. His eyes were small and expressionless at the best of times, but now they were hardly visible at all; while his spectacles, mounted in ponderous brass, were shoved nearly on top of his head, and, glittering in the light from the fire and candles, made him look like some horrible monster seeking something to devour. When he spoke he did it with difficulty—he stuttered. He would take the first syllable of a word and dwell upon it delightedly. He would linger over it as though he could not bear to let it go. He would repeat it endeavoring times innumerable, and at length would bring out the remainder of the sentence with a gasp, as though his spirit had gone out in that one wild cry. So when he saw anyone rise from the table and shake them with two tin drinking-cups, which he held in either hand, and cried frantically: "Cur-cur-cur-cur-cur-come and cut yer throat!"

The individuals thus addressed, however, did not show any particularly bloodthirsty desire, but grinned over and swallowed their poison with evident relish. Mr. Johnson, having replied to the suicidal invitation, lit his pipe, and then, perceiving a face in the company which he did not recognize, and learning that the stranger had just arrived by the river from New Orleans, sauntered off in his direction.

All the guests had arrived by this time. A rocking-chair was elevated on a barrel, and the fiddler, seated therein, with his eyes half closed, head thrown back and feet vigorously beating time, sawed away at a seemingly senseless tune, but which seemed, nevertheless, to give general satisfaction. Genius of Tyrolchore! how they footed it. There was no languid waltzing though the set as if its weak knees almost too great to be endured. It was worth money to see the way slouched hats and red-flannel shirts went up and down the middle, and performed wild acrobatic gyrations in mid-air, and heavy-soled cow-hide knee-boots tapped and rattled on the floor, and to hear the whoops of excitement that proceeded from heavy throats! And how those "gells" went it, too! "Hands across! Ladies' chain!" and the way those petticoats whisked around, and the feet kept time with the music under the influence of double-shuffle, was a caution. Then, in the pauses, anywhere and everywhere, happy couples would squat down and "spark" away as if the whole world was exclusively theirs. They did not require conservatories, bless you! They just sat down where they could find unoccupied space—they sat on the table and on the benches—they turned up a couple of cooking-pots and sat on them—they roosted, so to speak, two and three deep on the lumps of the logs leading to the loft. The dancing, however, never paused an instant; and the way that indefatigable fiddler tacked his fiddle under his chin, wagged his head, rolled his eyes, urged on and encouraged the dancers, and thought his feet down on the head of the barrel, was beyond all praise. And the way he swigged the beverage that inebriates, without pausing for an instant, was wonderful. Pint after pint he put out of sight as fast as it was given him, never stopping to draw breath, or feel the while, however, but "Hands across! shook yer shanks, rattle yer slim bones. Go it while you're young. You don't know when a wooden leg may ketch yer!" without a moment's cessation.

Mr. Johnson, however, did not participate in either of the amusements. He had entered into conversation with the stranger, and, learning he had come direct from New Orleans with the intention of settling somewhere in the vicinity, had constituted himself his bosom friend at once, and was doing the honors.

"Well, yer see," he said, "thet thar is the bride what air a-footin' it off with the foxy-headed feller. She air Old Hugaby's darter, which the same is him what's a-standing in the bar. You're about right thar. She's about as likely a young heifer as yer'd find anywhar in this region. She's a-footin' it herself, thar—that's William—and a cuter one yer don't find ter 'Frisco. He's the smartest coon around here by chalks. He's that gell's father, and more'n her mother, too. Ef it warn't for him she wouldn't hev so much as a drop of lie for her ma's—and it's about three years since Old Hugaby kem up yer, and he warn't nothin'. He lived under the roots of a old holler pine for six months, and made the gell go round and beg grub, and then he'd set her to gather wood in the forest for him. The only thing he *would* do was to eat it. He'd do *that*. Yer're right, he would. You kin bet on thet circumstance. And mor'n that—he stole a dog ter eat what was left. Well, William came up from down the river. He had a pair of pants on which in the beginning was a three-bushel sack. He had a shirt likewise, a hat, a pair of bootlegs, an axe, and two chaws of terbecker. He said he had come up yer to try and make a living, and tried to get a farm, but couldn't nohow. He went a-roving through the woods, when he comes suddenly on a holler pine, and sees suthin' movin' inside. He puts his last chaw in his mouth, and takes his axe to kill the critter. He drawed back ter let drive, when suthin' called out: 'It's my father!' He stopped. Says she again: 'It's my father!' 'Why,' says he, 'it's a man,' and, looking up, he sees the gell standing thar. 'Why, no,' he says, 'it's a woman!' Says she: 'It's my father.' 'And do he live thar?' he says. 'Yes,' says she, 'he do.' 'Well,' says he, 'I thought it was a beast, and I found it was a man; I found it was a man, but I aint so derned sure it aint a beast arter all.' The gell was about fifteen at that time. She was as fine-looking, for all her nursery, as yer'd find anywhar, and William fell in love with her thar and then. He never let on, though, but patched up a bargain with Old Hugaby, and ice made this yer clearin', William did, and all that air about it, till in less than three years thar warn't a feller so well off in the settlement as Old Hugaby. Then, when he'd done all this, without money or wages, but a bare livin', William asks the old man for his darter, and old Hugaby begins ter cry like a child. He says women was a mistake, and gells especially. He says a man may work and slave for them all his life, and feed and clothe them, and bestow his eternal affections on them till he gets old and worn-out a-doin' of it; and then the first penniless beggar what comes along she goes off with him, and leaves the loving heart what reared her to break in solitood. 'It is hard,' he says, 'but the world air ingratitood. Nellie,' he says—thet's her name, Nellie—'I hev reared yer in comfort—I hev eddicated yer—I hev given yer a share of all my labor—I hev been a father to yer, and, though I takes it hard, I will be yer father still. Take him and be good, and yer will be happy; and yer can still live with me, and I will give yer a share of all I hev. I hev not long to live, he says, and my pore old hands will earn enough to satisfy my simple wants. I will not be a burden to yer. Take him and be happy, if yer conscience will allow yer to be sich.'"

"'They are very fond of each other, I suppose?" said the stranger, with a slight sneer.

"In course they are. William would die for her, but the gells *do* say *she* never likes to be joked about William."

"Would there be any harm in asking the bride to dance with me?" the stranger asked.

"Whar's the harm, I'd like ter know? Go in and win," replied Mr. Johnson, sauntering off.

Pausing, as though in thought, an instant, the stranger crossed the room to where the bride was sitting, and bowed.

"Might I hope for the pleasure of dancing with you?" he said.

Her face flushed crimson up to the very roots of her hair, and she bent her head as it evading his gaze.

"I am too tired," she said in a low voice.

"Can't you oblige the gentleman, Nellie?" said her husband, coming up at this moment.

"I really cannot," she replied in a somewhat petulish tone of voice. "I have been dancing all evening, and do not feel very well."

The bridegroom, as in duty bound, became deeply commiserative on the instant, and the stranger, turning away slightly, bowed, but did not help acknowledging that he certainly was a fine-looking fellow. His eyes were of a deep, dark gray, and wonderfully expressive; while, though his cheeks were tanned with exposure to the sun and air, his brow, around which clustered a profusion of curly, chestnut hair, was broad and white.

His new-made wife was also remarkably pretty. She might, indeed, have been called really beautiful, as she sat with the luxuriant hair in graceful disorder over her shoulders, and the flush of an undoubted air of refinement in her voice and action, contrasting vividly with the rest of the company, and making her seem all the more fragile and ladylike; but there was also an expression of vacillation and weakness in her countenance that robbed it of much of its charm and, as her husband was called from her side and she sat there alone, stealing from time to time furtive glances at the stranger, this expression was brought into intense relief.

All this time the rain was rattling a ceaseless fusillade upon the roof, and, though the lightning had ceased, the wind had if anything increased in fury. And now, by the way, I may mention that it was in the early part of August, and although a storm about that season was not unusual, it was seldom it was of such magnitude as the present one.

But nothing short of the roof coming down about their ears could interrupt the festivities of those within. It was now past midnight, and while the hitherto uninteresting musician was partaking of some refreshment, Mr. Johnson, as he said, to keep things moving, crooned a tune for the benefit of the dancers, the words and chorus of which were:

"And a hee hoodin hee,
And a hee hoodin hoodin,
And a ri tee toodin toodin!
And a tee toodin toodin!

"Whoop! Shook yer shanks, my high old weddingers! Go it, my full-blown daisies. Whoop!

"And a ri tee toodin,
And a hee hoodeen hoo,
And a hee hoodin hoodin!

"Bully for you, and round you go! Boys, the gells is lickin yer! Off ag'in. Taint every day Maurice kills a cow! Whoop!

"And a hee hoodin hee,
And a hee hoodin, hoodin,
And a ri tee tee,
And a hee hoodin, toodin!"

And "off ag'in" they did go, as if their lives depended on it.

But just now, when the merriment is at its height, the clatter of hoofs is heard outside, the door opens, and a man, dripping with wet and plastered with mud from head to foot, enters, and calls out:

"Blackett's Island is flooded and the bridge carried away. The kids is there all alone, and of they don't get help in less'n an hour they will be drowned!"

The news is like a bombshell thrown suddenly in their midst, but it shows these hardy pioneers in their best light. The musician breaks off suddenly in the midst of one of his homilies, and, shaking his hat on more securely, exclaims: "I'm thar!" Everyone dons his coat, while those who have horses in the stable go to saddle them, and, almost before one can look around, there is a small band of about ten horsemen ready to start.

"There are only ten horses," says the bridegroom, "and so only ten of us can go. The rest must hunt up a trap to fetch along the critters and their duds. And now—"

"By Ge! William," interrupts Mr. Johnson, "you aint agoin' to leave *me*, surely?"

"No. This spare horse is for you. Gilt up, now, and hold my horse handy while I saddle."

He throws the bridle-rein to him as he speaks, and re-enters the house.

"Good-bye for a little spell, old woman," he says, taking his bride's hand. "I'll soon be back; never fear."

He kisses her, runs out again, and vaults into the saddle.

"All ready, boys? Off we are, then."

And off they dash through the rain and darkness, and are soon out of hearing.

* * *

Just before dawn they returned, and, leading their horses to the stable through a thicket that sheltered the stable from the wind, entered the house one by one. Mr. Johnson was a little in advance of the others, but said nothing as he sank into a seat by the fire and squelched tobacco-juice in the ashes. His whole behavior was decidedly queer and unusual, and, though it might only be fancy, his eyes looked as if he had been giving way to a burst of unrestrained grief.

"Where is the matter, Jimmy?" said one of the old men jocularly. "Has anyone been hurtin of yer? But don't cry about it, anyhow."

"I'm not cryin', nor never was, dern yer" he yelled in a sudden fury. "And if you wasn't such an old man I'd clean your brains out in the wink of a eye."

"Why, weren't they all saved, Jim?" cried all the women in chorus.

"Blackett's is all right," he replied sullenly. "William swum the channel, and they all got over safe as a privet—safe as a—"

"What's the matter, then? Whar's William?"

"William aint comin'."

"Not comin'? How?"

"He's dead. And I—and thar and couldn't help him. A beaver couldn't live whar he went down."

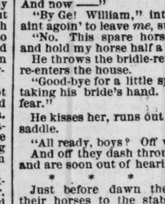
TO BE CONTINUED.

MY WISH.

TO MISS MAY ARLINGTON THE FOLLOWING ACROSTIC IS DEDICATED BY HER FRIEND
THOMAS W. HANSHEW.

May flowers on thy pathway fall,
And angels with thee stray;
Each hour pass, and each one change at all
As thou treadest life's dark way.
Radiant be the days to thee,
Light be the future's veil,
Innocence thy companion be,
No pain thy pleasure mar.
Glide mayst thy life sweet by,
Through bowers with odors laden;
On rose-tint clouds mayst thou lie,
Naught but joy to thy life be given.

ANOTHER "PINAFORE."



Look at this gentleman—look at him attentively. He is worthy alike of admiration and study. He may be called the accidental product of fortuitous circumstances. Those circumstances are condensed in the single word "Pinafore." Ever since that wonderful craft mounted the waves of unprecedented popularity, our friend here has been filled with a burning desire to emulate the example of Messrs. Gilbert and Sullivan, and to evolve comic operas. Those circumstances are condensed in the single word "Pinafore." Ever since that wonderful craft mounted the waves of unprecedented popularity, our friend here has been filled with a burning desire to emulate the example of Messrs. Gilbert and Sullivan, and to evolve comic operas.

from his own inner consciousness a comic opera. Dreams of fame and fortune have filled his mind, and the proud triumphs of witnessing the first production of his projected opera have solaced him many a time when they have failed to satisfy his landlady. Behold him now in the glory of a completed work—in the strong belief that he has at last overcome all obstacles, and laid a firm hold on fame. The comic opera is finished. He has read it over to his friends, and with once voice they have declared that nothing like it was ever seen before. Music and libretto are alike the product of this gentleman's double-jointed intellect. He is wont to observe: "'Pinafore' was a tolerable success, but wait—wait until you see *my* opera!" We wish our friend all success. To be sure, the minor preliminary steps of getting a manager to accept the opera or a company to sing it have not yet been taken. But that is of no consequence. It does not trouble the author, and he firmly believes that every manager in the land will jump at his maiden production. Meantime, as a faithful record of sporting events, THE CLIPPER stands ready to chronicle the exact distance which these managers will jump for an American comic opera.

A POET asks: "Why should I fear to sip the sweets of each red lip?" To which an editor replies thus: "Why? Because you have a conviction that the gooey-looking old gentleman who stands in the background, with blood in his eye, and a cane in his hand, like the angel of death, will make a roulette of you if you make any such sampling while he is in reach."

CLIPPER SONGS:

"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

Annie's Grave.

SONG AND CHORUS, WRITTEN AND ORIGINALLY SUNG BY RICHARD J. JONES.

Lightly be thy footfall,
Gentle be thy tread;
Here they laid my Annie
Down among the dead;
With her white hand folded
O'er her fair young breast,
Here they laid my Annie,
Laid her down to rest.
Chorus.—Here she sleeps, my Annie,
Lightly, lightly tread;
Here they laid my Annie
Down among the dead.
Here she waits, my Annie,
Watching still for me;
Soon, my angel Annie,
I will be with thee.

Fair was she, my Annie,
Fair as maid could be;
When she left me, lonely,
Earth grew dark to me;
Still I wander sadly,
Weary, faint and lone,
Mourning for the sunlight
Gone, forever gone.

Oft in dreams I see her
Clothed in robes of white,
With her tall brow circled
By a crown of light;
Softly then she murmurs:
"Dear one, come to me!"
In a world of glory
Annie waits for me.

Washington, D. C.

WRITTEN BY MATT GALLAGHER—DEDICATED TO ALL BREAKNECKS.

We've just come down to catch the train from Washington, D. C.;
We're going to fill two vacant chairs, two Congressmen are we;
When we get there you'll see a change—the hard times will subside—
We'll give the poor men all a chance, and a Government horse to ride;
In the White House we will dance a break, turn flipflaps in the hall,
And when the Fourth of July comes we'll give a colored ball;
And then the high-toned folks will come from far and near to see
And pay respects to the Congressmen in Washington, D. C.
Chorus.—Then so happy we will feel (*Sym.*); yes, then we'll dance a reel (*Sym!*;
We're the happiest pair around, and, black though we may be,
We'll greet you all, yes, with a smile, in Washington, D. C.

We'll ride around in handsome style, grand parties we will make,
And expand ourselves amongst the girls—what lots of beaux we'll have!
Then we'll pay off the national debt, and raise our names on high—
We are the nobbiest of the day—we conquer or we die.
We can't much longer stay with you; our train will soon be in,
Then we must to the Capitol, our business to begin;
So, if our names in letters bold in course of time you see,
Just give three cheers for the Congressmen in Washington, D. C.
Chorus.—Then so happy, etc.

Descriptive Song.

WRITTEN AND COMPOSED BY GEORGE E. KEADY OF PITTSBURG.

AND DEDICATED TO C. E. PEMBERTON.

While strolling last night through New York's great throng,
I met a poor boy who was singing a song;
He stood in the gutter, his eyes wandering for bread;
Although he was smiling, he wished himself dead;
I spoke to that boy, when out in the snow
He'd be cast on the cold world was poor little Joe.
Chorus.—Cold blew the blast, down came the snow,
With no place of shelter and nowhere to go;
No mother to guide him (in the cold grave laid low),
Cast on the cold world was poor little Joe.

A carriage rolled by with a lady inside,
She fondly caressed her own darling child;
Joe followed the couple—he soon lost sight of—
As I looked on Joe's face then I saw that he cried;
I looked at this boy and thought it was odd—
In this poor boy there was also an expression of vacillation and weakness in her countenance that robbed it of much of its charm and, as her husband was called from her side and she sat there alone, stealing from time to time furtive glances at the stranger, this expression was brought into intense relief.
Then I saw by the gaslight that shone on the snow
The pale, deathly features of poor little Joe.

The lights had gone out and the clock had struck one,
When home to his parents Joe thought he was done;
It seemed by the tramp of his dull, heavy tread
As though he was seeking the starving or dead.
"Oh! What is this?" the policeman then said.
Here was poor little Joe: on the steps he lay dead,
With his face, turned to Heaven, all covered with snow—
Died on the cold street did poor little Joe.

FOREIGN SHOW NEWS.

EUROPEAN NOVELTIES.

"Zillah,"

the new romantic drama written by Palgrave Simpson and Claude Templar for Miss Genevieve Ward, was presented at the Lyceum Theatre, London, Eng., Aug. 2, with a chorus of which were:

The story of "Zillah" rests upon the familiar device of a child stolen in infancy by gipsies. At the time of her abduction, Zillah, then but nearly two, is the only child of Count Leonil de Noirmont, who, with a view to inheriting the estates of Raymond, Count of Toulouse, had set on fire the chateau of the latter, with fatal consequences, she dreamt. Both sisters had escaped the intended death, Zillah being carried off, as stated, by gipsies, and Constance remaining with her father, the presence of whom Noirmont, meanwhile, has fallen in love with Constance, the woman whom as a child he sought to destroy. Her brotherin-law, Count Raymond, is also a suitor for public, affects him doubly. First, as the probable preliminary to marriage, it deprives him of a woman whom he wishes himself to possess, and, secondly, it depends on the hand of the countship of Toulouse, which Noirmont expects to see fall into his lap. A conspiracy against the honor of Constance and the life of Raymond is set on foot, and a council formed is accordingly formed, the chief agents in it being Noirmont himself; Battista Tosti, an agent of the Pope; Baltasar, a notable cook, and Bigot, a gaoler. In a curious chance, Zillah is in love with her sister's lover, and the sight of the betrothal has filled her not only with sorrow, but with a desire to die. Constance, on the resemblance between the two sisters, Noirmont takes Zillah into the garden of the Chateau of Toulouse, and, pointing out her sister to the latter, who, naturally thinks it his own betrothed who is playing him false, While he flies in pursuit of her, the gipsies climb the wall, and succeed in carrying off Zillah. Her sister, however, sufficiently clear to win general acceptance, and Raymond arrives at the conclusion that his secretary and intended son-in-law is a fugitive and a traitor. A detachment of guards is ordered to follow and arrest him. In bringing matters to this pass two acts only have been occupied. The action is pushed forward with prodigious to the stolen papers. These are to be given by Baltazar, who in turn is to give them to Tosti. Why Hallo himself could not so deliver them is not clear. The third act then opens in the Gipsies' Haunt, a secluded spot in Languedoc. Zillah, however, is ashamed of her previous action, as well she may be, and, who to drown thought gets tipsy and falls asleep. Then comes Hallo, who, left behind after him Baltazar, who demands them of him. Hallo refuses to give them up, and the Jew is out of his wits at the notion of losing his anticipated reward. In the end, the discomfiture of Noirmont and his other trouble, as he is Tosti himself. Not to this man, even, will Hallo give up the papers, and, as Tosti is rather more animated than the Jew, he gets on to the gipsy, the gipsy "slips a knife into him" and leaves him lifeless. A complete leve follows. Zillah is aided out of the window of the room, which is on the ground floor, by Constance, and swings to the ground on a rope. Noirmont also arrives and gets from the gipsy the papers, which he gives to the Jew, who, in the hope of finding the child, Noirmont is then joined by the Lady Constance, and the pair are surprised together by Roseville, whose doubts concerning the honor of his mistress are naturally confirmed. Strange as seem the meetings in this house, they yield in strangeness to those at the ferry on the river. The last book of the piece is a few months later on the cross. As he cannot, and as he hears Hallo and his gang coming, he hides the precious papers. He is gagged and dragged off into a den, full of the gipsies, and Baltazar with him yield up the prize. Zillah, Pierre, Roseville, Noirmont and a host of others arrive, and adventurers get strangely blended. Society instruments, the Jew, documents from the Jew, and is about to give them to Roseville when that gentleman is arrested by order of Noirmont and sent to prison. Zillah, who is to escape with the Jew does by swimming the Garonne. Zillah meanwhile has the papers, and clutches them to her bosom. A small draw-bridge is lowered, Zillah runs across in a place of safety, and is then drawn up, but Noirmont seizes a matchlock—it should have been a cross-bow, Messrs. Simpson and Templar—and shoots her dead. Such is the close to the piece, which, with C. J. Conklin (late of the Philadelphia Opera Company) as agent, and George Lingard as business-manager. Archie McKenzie is still Baldwin's treasurer and confidential agent. This troupe is also in N. Z., latest at Nelson. Then come the Mammoth Minstrels (including Brown, Newlands, Cheevers, Kennedy and. Mr. Horace Wyatt). This combination latest was showing in Christchurch, N. Z. In advance they are forming a "Pinafore" company for a tour through New Zealand, and have already secured Mr. and Mrs. W. H. Lingard, George Leopold, Miss Alice Woodridge, and Miss Blanche Leopold, and are in treaty with Messrs. Skinner and Rich. Wyatt is now singing at the Academy of Music. This troupe is to open in Dunedin in the latter part of August. Mr. Lester's English-opera Company will also make a tour of fourteen weeks through New Zealand, under the auspices of Hayman & Hiscock, and are booked to open in Dunedin Dec 6.....Thos. Hamilton has seceded from Hayman & Hiscock's N. Z. Dramatic Company, and is now in Melbourne. He tells me he is going shortly to India, en route for London.....Morris Greenwall is in Melbourne, having lately returned from India and Australia. He is there for the season. Mr. Greenwall tells me that he has every reason to be pleased with the success of his visit. The Australian people have received him very kindly, and on the whole, my friends will be only truly glad to see him again in his old form. He is one of the very few managers who, from first to last, through a long and honorable career, has had but one feeling entertained for him by all classes of society—that of sincere regard. On the following Saturday (the 16th) Mr. Greenwall will be presented by Mr. Lyster and Arthur Garner's London Comedy Company, just arrived from England, made their first appearance in Australia in an adaptation of Labiche's comedy of "Nos Intimes," entitled "Friends." The cast was as follows: Robert Dawson, Esq. (of Wheatlands), Arthur Garner; Dr. Thompson, George Warde; Francois De Terrebonne, F. De Belleville; Markham, Frederick Marshall; Meanley, Edwin Shepherd; Captain Donohue, R. J. Roberts; Theodore, Frank Cates; Servant, Henry Lennon; Cecile Dawson, Miss Blanche Stammers; Amy, Miss Dora Santon; Susan, Miss Annie Taylor; Mrs. Meanley, Miss Marian Stammers. Every artist engaged in the above performance, with the exception of Mr. Garner and his wife (Miss Blanche Stammers), was new to the Melbourne boards, consequently the reception at the first night was hostile to the stolen papers. These are to be given by Hallo to

Hyman, Kennedy, Simonds, Dr. Wolverton, Wand, Park. *Young America*—G. Newhall, D. Newhall, C. Newhall, R. Newhall, Larve, Baird, Bossier, Clark, Brown, Pease, Van Rensselaer. The latter team may be slightly changed. The contest is to commence at 11 A. M. on Wednesday.

CRICKET NOTES.

The Hamilton Club, after their contest in Philadelphia on Thursday next, will return to town, and on Friday will take the 11 A. M. boat for Staten Island to play a two days' match with the Staten Island Club, who will present their full strength on the occasion in the persons of Messrs. Harvey, Mylie, Stevens, Moore, Jones, M. Eyre, Lee, Bance, Ronaldson, Sprague and Lane.....Cricket is looking up in Missouri. On Aug. 10 the Veterans and Youngsters of the Crystal City Club of Crystal City had a match which resulted in the appended score: Veterans, first inning, 26; second inning, 47—total, 73. Youngsters, first inning, 18; second inning, 36—total, 54. S. Price led the score with 17 for the "Vets.," and H. Fellon with 10 for the Youngsters.

BASEBALL.

SPECIAL NOTICE.—To correspondents who report sporting matters only a card of a LIGHT-BLUE COLOR, having printed diagonally across its face in RED INK *"For Sporting News Only,"* and otherwise precisely like the credentials recently held by our amusement correspondents, will be issued. These will bear date of March 1, 1879, and be good for eight months, expiring NOV. 1. They will *not* be good for admission to theatres or other like places of amusement.

PROVIDENCE vs. SYRACUSE.

The Syracuse Stars were easily defeated by the Providence Grays at Providence, R. I., on Aug. 19, this being the seventh championship game. The home-team did some terrific batting, Ward and Gross, in particular, badly punishing McCormick's pitching. Errors by McGeary and Start gave the Stars two runs, the visitors making but two safe hits off Mathews until the ninth inning, when they managed to get in three single-basers. Hines made an excellent throw from centre-field to the home-plate, shutting out a run, while Ward and Gross did good work at third and as catcher, respectively.

PROVID'NCE.	T.	R.	IB.	PO.	A.	E.	STAR.	IB.	PO.	A.	E.
Wright, s. s.	5	0	1	1	1	1	Dorgan, r. f.	1	4	0	1	0	3
Start, 1st b.	5	0	1	10	0	1	Farrell, 2d b.	1	4	0	1	2	4	1
Hines, c. f.	5	2	1	0	1	0	Richm'nd, s. s.	1	4	0	2	3	4	0	2
Gross, c.	5	4	3	8	4	1	M'Cormick, p.	1	4	0	1	0	2	1
Ward, 3d b.	5	4	4	4	3	0	Holbert, c.	1	4	1	1	5	1	2
York, l. f.	5	1	2	0	0	0	Woodh'd, 3b.	1	4	0	0	3	2	1
O'Rourke, r. f.	5	0	2	0	0	0	Carpent'r, 1b.	1	3	0	0	7	1	0
McGeary, 2b.	5	1	2	4	2	2	Macullar, c. f.	1	3	1	0	2	0	0
Hankin'n, p.	4	1	1	1	0	0	Mansell, l. f.	1	3	0	0	3	1	1
Remsen, c. f.	4	1	3	6	0	0	Totals	10	34	2	5	27	11	11
Totals	45	8	13	27	11	5								

Providence	0	2	0	2	0	4	1	0	3	—12
Star	0	1	0	0	1	0	0	0	0	—2

Earned runs—Providence, 4. Two-base hits—Hines, Ward. Three-base hits—Gross, York, O'Rourke. First base on errors—Providence, 3; Syracuse, 3. Double-plays—Mansell and Woodhead. Passed ball—Gross, 1. Wild pitch—McCormick. Umpire, George H. Bradley. Time, 2h. 15m.

BOSTON vs. TROY.

The Troy City nine played their first game in Boston, Mass., on Aug. 19, the result being a victory for the home-team. The visitors scored their first run in the seventh inning on safe hits by Evans and Reilly, the latter's being a two-baser, and they made their other two runs in the ninth on errors by Sutton and Houck. The Bostons took a decided lead at the outset, scoring four runs in the first inning on five clean hits, a three-baser, and a stolen base, the same number of runs by some vigorous hitting during the remaining eight innings. O'Rourke and Morrill's batting and Snyder's catching were noteworthy on behalf of the Bostons.

BOSTON.	T.	R.	IB.	PO.	A.	E.	TROY.	T.	R.	IB.	PO.	A.	E.
Cogswell, 1b.	4	1	2	9	1	0	Hall, c. f.	5	0	0	2	1	0
Jones, l. f.	5	0	2	1	0	0	Caskins, 2b.	5	0	1	8	1	0
O'Rourke, cf.	5	2	3	3	0	0	Ferguson, 3b.	4	0	0	0	4	0
Brouthers, 1b.	4	0	2	12	1	0	Burdock, 2b.	4	0	0	2	3	0
Morrill, 3d b.	5	2	3	0	2	1	Nelson, s. s.	4	0	0	4	6	1
Houck, r. f.	5	2	3	0	2	1	Taylor, l. f.	4	0	0	2	1	0
Snyder, c.	5	1	1	7	2	0	Bradley, p.	4	0	2	0	6	1
Bond, p.	4	0	2	0	6	1	Reilly, c.	4	0	1	2	2	1
Sutton, s. s.	4	0	0	1	2	3							
Totals	43	8	17	27	12	10	Totals	38	3	6	27	15	6

Boston	4	0	1	0	1	0	2	0	0	—8
Troy	0	0	0	0	0	0	0	1	2	—3

Earned runs—Boston, 4. Two-base hits—Jones, Nelson, Reilly. Three-base hits—O'Rourke, Houck, Snyder. First base on errors—Boston, 5; Troy, 6. Struck out—Troy, 4. Double-play—Burdock, Caskins and Burdock. Passed ball—Snyder, 1. Wild pitch—Bond, 1. Umpire, Daniels. Time, 2h. 30m.

CHICAGO vs. BUFFALO.

The Chicagos, when they met the Buffalos again at Chicago, Ill., on Aug. 20, presented Hankinson in the pitcher's position, Gore at first base and Remsen at centre-field; and this change, aided by their heavy hitting, enabled them to secure a decisive victory. Walker was compelled to retire in the first inning on account of a split thumb. The home-team outfielded and outbatted the Buffalos, who could do nothing with Hankinson, getting only five hits off him.

CHICAGO.	T.	R.	IB.	PO.	A.	E.	BUFFALO.	T.	R.	IB.	PO.	A.	E.
Dalrymple, l. f.	5	1	0	1	0	0	Crowley, l. f.	4	0	0	1	0	1
Peters, s. s.	5	0	1	1	2	2	Richards'n, 3b.	4	0	0	1	3	1
William'n, 3b.	5	2	2	1	4	1	Clapp, c.	4	0	0	7	1	1
Shaffer, r. f.	5	1	1	1	2	1	Horn'g, l. f.	4	0	0	6	0	0
Gore, 1b.	5	1	2	0	0	0	Galvin, p.	4	0	1	1	2	0
Flint, c.	5	0	0	3	1	0	Walker, 1b.	3	0	0	11	0	2
Quest, 2d b.	5	1	3	3	2	2	McGonigle, r. f.	3	1	2	1	0	0
Hankin'n, p.	4	1	1	1	1	0	Fulmer, 2d b.	4	0	0	5	3	2
Remsen, c. f.	4	1	3	6	0	0	Force, s. s.	3	0	1	2	3	1
							Eggler, c. f.	3	0	1	4	0	0
Totals	43	8	13	27	11	5	Totals	34	1	5	27	14	9

Chicago	1	0	0	2	2	0	0	2	1	—8
Buffalo	0	0	0	0	1	0	0	0	0	—1

Runs earned—Chicago, 4. Two-base hits—Peters, Williamson (3), Quest, Remsen. Three-base hit—Gore. First base on balls—Buffalo, 4. First base on errors—Chicago, 5; Buffalo, 5. Double-plays—Williamson and Peters. Passed balls—Flint, 1; Clapp, 1. Umpire, Gillean. Time, 2h. 15m.

CLEVELAND vs. CHICAGO.

The sixth championship game between the Clevelands and Chicagos was played at Cleveland, O., on Aug. 18, in the presence of 1,200 people. Remsen played first base for the visitors, Anson being unable to play, by reason of illness. The Clevelands pounded Larkin all over the field in the fourth and fifth innings, and, fielding finely throughout, secured an easy victory. The batting of Warner and McCormick of the Clevelands and Flint of the Chicagos, and the outfielding of Strief, were noteworthy features.

CHICAGO.	T.	R.	IB.	PO.	A.	E.	CLEVELAND.	T.	R.	IB.	PO.	A.	E.
Dalrym'le, lf.	5	0	1	3	0	0	Phillips, lb.	5	0	1	10	0	0
Peters, s. s.	5	1	2	1	2	0	Eden, r. f.	5	2	2	1	0	0
William'n, 3b.	5	0	2	1	3	0	Carey, c.	5	2	2	1	5	0
Shaffer, r. f.	5	0	0	3	0	0	Glasscock, 2b.	5	0	2	4	4	0
Gore, c. f.	5	1	1	1	1	1	Kennedy, c.	5	2	2	5	0	1
Flint, c.	4	0	3	4	1	3	Gilligan, l. f.	4	0	1	1	0	1
Quest, 2d b.	4	0	1	4	3	0	Hawley, 3d b.	4	0	1	1	2	0
Larkin, p.	4	0	0	0	1	1	Strief, c. f.	5	2	1	2	1	0
Remsen, lb.	4	0	0	11	0	1	M'Cormick, p.	4	1	3	0	0	0
Totals	41	2	9	27	17	6	Totals	44	11	16	27	16	2

Cleveland	0	0	0	4	5	0	0	2	0	—11
Chicago	0	0	0	0	0	0	0	0	2	—2

Earned runs—Cleveland, 6; Chicago, 1. Two-base hits—Eden, Warner, Kennedy, McCormick (2), Williamson (2), Gore, Flint (2). First base on balls—Cleveland, 1; Chicago, 5. First base on errors—Cleveland, 3; Chicago, 1. Struck out—Cleveland, 2; Chicago, 2. Passed ball—Flint, 1. Wild pitch—McCormick, 1. Umpire, Pratt. Time, 2h.

NEW BEDFORD vs. NATIONAL.

The fourth championship game between the Nationals of Washington and the New Bedfords was played at New Bedford, Mass., on Aug. 19. The game was closely contested the first seven innings, each nine having scored two runs. Lynch then fell sick, and Derby, who took his place in the pitcher's box, was batted by the New Bedfords in the last two innings, and the result was a decisive victory for the home-team, as follows:

N. BEDFORD.	T.	R.	IB.	PO.	A.	E.	NATIONAL	T.	R.	IB.	PO.	A.	E.
Covey, 1b.	5	1	1	10	0	0	Black, ss.	5	0	1	0	0	0
Reipsch'er, c.	5	2	1	6	3	2	McDel'n, s. s.	4	0	0	0	2	0
Muldoon, 3b.	5	3	3	7	2	0	Derby, r. f., p.	4	0	0	2	1	1
Wright, s. s.	5	2	3	0	3	0	Baker, c. f.	4	0	0	2	0	0
Briody, p.	5	1	2	0	7	1	Lynch, p.	3	1	0	0	7	0
Keefe, p.	5	1	2	0	7	3	Booth, r. f.	1	1	1	0	0	0
O'Connor, c. f.	5	2	3	1	0	1	Meyerle, 1b.	4	0	0	10	0	0
Stone, 1b.	5	0	0	11	0	0	Glenn, l. f.	4	0	1	1	0	0
Kenuedy, r. f.	5	0	0	1	1	0	Battin, 2d b.	3	0	0	2	3	1
							Trott, c.	3	0	0	3	0	0
Totals	45	11	15	27	21	6	Totals	34	4	2	27	20	3

New Bedford	1	1	0	0	0	0	3	6	—11	
National	0	0	0	0	0	0	0	4	—4	

Earned runs—New Bedford, 4; National 2. Two-base hits—Muldoon, O'Connor, Booth, Meyerle. Three-base hit—Keefe. Home-run—Lynch. First base on errors—New Bedford, 3; National, 2. Left on bases—Lynch, Trott and Meyerle. Triple-play—Keefe, Reipschlager, Muldoon, Briody and Stovey. Passed balls—Reipschlager, 2; Trott, 4. Wild pitches—Keefe, 2; Lynch, 1. Umpire, James A. Devlin of Philadelphia. Time, 2h. 45m.

CLEVELAND vs. CINCINNATI.

The sixth championship game between the Clevelands and Cincinnatis was played at Cleveland, O., on Aug. 18, in the presence of 1,200 people. The pitching of White and McCormick proved very effective, as is attested by the fact of but seven safe hits being made by the two nines in the entire game. Phillips and Kelly made runs for their respective nines in the first inning, and Dickerson managed to get in the winning run for the Cincinnatis in the fourth inning.

CLEVELAND.	T.	R.	IB.	PO.	A.	E.	CINCINNATI.	T.	R.	IB.	PO.	A.	E.
Phillips, lb.	4	1	1	13	0	0	Hotaling, c. f.	4	0	0	1	0	0
Eden, r. f.	4	0	1	1	0	0	Kelly, 3d b.	4	1	1	1	1	0
Warner, 3b.	3	0	1	0	2	4	McVey, 1st b.	4	0	1	11	1	0
Glasscock, 2b.	3	0	0	2	4	1	Dickerson, l. f.	4	1	1	1	0	0
Kennedy, c.	3	0	0	6	3	1	Barnes, s. s.	3	0	0	3	5	0
Gilligan, l. f.	3	0	0	2	0	0	Gerhardt, 2b.	3	0	0	3	4	0
Strief, c. f.	3	0	0	3	0	0	Carpenter, 1b.	4	0	2	12	0	0
M'Cormick, p.	3	0	0	0	2	1	W. White, p.	3	0	0	0	7	0
Totals	30	1	3	27	19	4	Totals	31	2	4	27	16	3

Cincinnati	1	0	0	1	0	0	0	0	0	—2
Cleveland	1	0	0	0	0	0	0	0	0	—1

Two base hit—Dickerson. First base on balls—Cincinnati, 1. First base on errors—Cincinnati, 2; Cleveland, 2. Struck out—Cincinnati, 4; Cleveland, 5. Double-plays—Gerhardt and McVey. Umpire, George Miller. Time, 2h. 8m.

BUFFALO vs. CHICAGO.

The Buffalos and Chicagos met at Chicago, Ill., on Aug. 19, and played their fourth championship game. The visitors hit Larkin's pitching heavily in the third, fourth and fifth innings, and earned five of the nine runs then scored, while the Chicagos could not hit Galvin, except in the ninth, when they earned one run. Both nines fielded loosely, but the visitors generally had luck with them, and won easily.

BUFFALO.	T.	R.	IB.	PO.	A.	E.	CHICAGO.	T.	R.	IB.	PO.	A.	E.
Dalry'ple, l. f.	5	0	1	0	0	0	Crowley, l. f.	5	2	3	2	1	1
Peters, s. s.	4	0	0	0	5	1	Richard'n, 3b.	5	2	2	0	1	2
William'n, 3b.	4	1	1	1	2	0	Clapp, c.	4	0	0	5	3	0
Shaffer, r. f.	4	1	1	1	0	0	Hornung, l. f.	5	0	1	2	0	1
Gore, c. f.	4	2	1	2	1	1	Galvin, p.	5	1	1	0	3	0
Flint, c.	4	0	2	6	1	0	Walker, 1st b.	5	0	0	10	0	0
Quest, 2d b.	4	0	0	1	6	2	Fulmer, 2d b.	5	0	0	5	4	1
Larkin, p.	4	0	1	0	4	1	Force, s. s.	5	1	2	1	2	2
Remsen, lb.	4	0	0	16	0	3	Eggler, c. f.	5	1	1	2	0	1
Totals	37	3	6	27	23	8	Totals	45	9	13	27	14	8

Buffalo	0	0	0	2	0	0	0	1	0	—3
Chicago	0	0	0	0	0	0	0	0	9	—9

Runs earned—Buffalo, 5; Chicago, 1. Two-base hits—Hornung, Richardson (2), Dalrymple, Flint. First base on balls—Richardson. First base on errors—Buffalo, 6; Chicago, 6. Struck out—Buffalo, 3; Chicago, 3. Double-plays—Fulmer and Walker, Shaffer and Remsen. Umpire, Mr. Gillean. Time, 2h. 30m.

MOHAWK BROWNS vs. MUTES.

The Independent nine of the Deaf and Dumb Asylum, Columbus, O., visited Cincinnati on Aug. 17, and played the Mohawk Browns. The home-nine made three runs in the seventh inning on a single-baser and five fielding errors, and scored another run in the ninth on Oehler's two-baser and two more errors. The Mutes earned one run in the seventh on three safe hits.

BROWN.	T.	R.	IB.	PO.	A.	E.	INDEPEND'T.	T.	R.	IB.	PO.	A.	E.
Deagle, r. f.	4	1	0	2	0	0	Hines, s. s.	4	0	1	1	4	3
Merney, 3d b.	4	0	0	3	1	0	Sawhill, c.	4	0	0	9	1	0
Smith, 1st b.	4	0	1	11	0	0	Ryan, 1st b.	4	0	1	11	0	0
Carey, s. s.	4	0	1	1	1	0	Hawry, 3d b.	4	0	1	1	0	1
Ewing, 2d b.	4	0	0	4	4	2	Leib, 2d b.	4	1	2	1	2	1
Oehler, s. s.	4	2	2	2	5	0	Stone, l. f.	4	0	1	1	0	1
Meyers, c.	4	0	0	6	3	1	Dundon, p.	4	0	0	0	1	0
Wieman, l. f.	4	1	0	1	0	0	Straddler, r. f.	4	0	0	1	0	0
Williams, p.	4	0	0	1	4	2	Bardes, c. f.	3	0	0	0	0	0
Totals	36	5	4	27	14	4	Totals	35	2	6	27	17	7

Independent	0	0	0	0	0	0	2	0	0	—3
Brown	0	0	0	0	0	0	0	0	0	—0

Run earned—Independent, 1. First base on errors—Independent, 2; Brown, 5. Passed balls—Sawhill, 4. Umpire, A. Jennings. Time, 2h

THOMAS POORMAN, Pitcher,

was graduated from the Lockhaven (amateur) Club of Lockhaven, Pa., from which he went to the Sunbury Club, and it was not until he became the pitcher of the Jersey City Browns that he won repute in the professional ranks. During the season of 1878 he made the Jersey City team prominent by his pitching; but it was in 1879 that he became noted as a first-class National-club pitcher. This season, in facing some of the strongest batting teams of the National championship arena—notably the Albany, Holyoke, Worcester, Springfield and National nines—the average of earned runs made off his pitching has not exceeded two, and the base-hits earning these runs have been proportionately few in number. He has full command of the ball, pitches with a swift curve, uses headwork, disguises a change of pace well, and is plucky and enduring in a long uphill fight, and, moreover, is a good fielder in his position, as well as a good hitter at the bat. He has done faithful service under Manager Brown for two years. Being young—just twenty-one years old—and temperate in his habits, and an honest worker in the position, he is likely to reach a higher mark in his professional ranks of 1880.

JERSEY CITY vs. SPRINGFIELD.

Over one thousand persons witnessed the game at Jersey City, N. J., on Aug. 19, between the Jersey City nine and the Springfields of Springfield, Mass. The ground was in fine condition, considering the recent rain, and the home-team, fielding finely, secured a noteworthy victory that more than compensated in a measure for their reverses in the preceding five games with the Springfields. The chief credit of this victory undoubtedly belongs to Esterbrook, who made three of the six runs and four of the seven safe hits credited to the Jersey Citys, besides fielding finely at short, and Hankinson, the three-baser, came in at an opportune moment. The Springfields failed to score a run, being unable to bat Poorman with any effect, and the few hits made off him were scattered. Mack's short-stopping deserves mention on behalf of the visitors.

JERSEY CITY.	T.	R.	IB.	PO.	A.	E.	SPRING'LD.	T.	R.	IB.	PO.	A.	E.
Farrow, c.	5	1	0	1	0	0	Cassidy, 2d b.	4	0	0	3	2	0
Troy, 2d b.	4	0	0	2	5	0	Pike, c. f.	4	0	0	1	0	1
Smith, 3b.	4	0	0	1	3	2	Smith, 3b.	4	0	0	1	2	0
Ferguson, 3b.	4	0	1	1	4	1	O'Rourke, c.	4	2	1	5	1	0
Bro'h'rs, lb.	4	1	2	5	0	1	Burdock, 2b.	4	0	1	2	3	0
Nelson, s. s.	4	0	0	3	4	3	Morrill, 3b.	4	0	0	2	3	1
Taylor, l. f.	4	0	2	3	0	0	Houck, r. f.	5	2	2	4	0	0
Evans, c. f.	4	0	2	2	2	0	Snyder, c.	5	1	0	5	0	0
Bradley, p.	3	0	1	0	2	0	Bond, p.	5	0	2	0	2	0
Reilly, r. f.	4	0	0	5	1	0	Sutton, s. s.	5	1	2	0	5	1
Totals	36	3	8	27	16	17	Totals	50	15	18	27	18	3

Boston	0	1	0	2	0	0	1	2	3	—10
Troy	0	0	1	0	0	0	1	0	1	—3

Earned runs—Boston, 3; Troy, 1. Two-base hits—Cogswell, Brouthers, Evans. Three-base hits—O'Rourke, Ferguson, Evans. Home-run—Jones. First base on balls—Bond, Sutton. First base on errors—Boston, 5; Troy, 2. Struck out—Boston, 2. Double-plays—Caskins and Ferguson. Passed balls—Reilly, 5. Wild pitches—Bradley, 3; Brouthers, 1. Umpire, Daniels. Time, 2h. 40m.

SYRACUSE vs. PROVIDENCE.

The Providence Grays received their first defeat at the hands of the Stars of Syracuse on Aug. 21 at Providence, R. I., a result that was unexpected in view of the home-nine having won the preceding eight games. The Stars batted Mathews very freely the first three innings, nine safe hits and errors by York and Ward then yielding six runs, three of which were earned. Ward then went in to pitch, and the Stars got but two hits off him during the rest of the game. The home-team were blanked, being unable to safely hit McCormick, who was helped by extraordinary catches by the outfielders.

STAR.	T.	R.	IB.	PO.	A.	E.	PROVIDENCE.	T.	R.	IB.	PO.	A.	E.
Dorgan, r. f.	5	1	1	0	0	0	Wright, s. s.	4	0	0	0	2	0
Farrell, 2d b.	5	1	2	3	1	0	Start, 1st b.	4	0	1	13	0	0
Richmond, ss	4	1	2	3	5	0	Hines, c. f.	4	0	0	2	0	0
M'Cormick, p	4	1	1	0	3	0	Gross, c.	4	0	0	5	2	0
Holbert, c.	4	1	0	3	2	0	Ward, 3b., p.	3	0	1	0	2	0
Woodhe'd, 3b	4	0	1	0	2	0	York, l. f.	3	0	0	4	0	2
Carpenter, lb	4	1	2	9	0	0	O'Rourke, r. f.	3	0	2	1	2	0
Macullar, c. f.	4	0	0	1	0	0	McGeary, 2b.	3	0	0	1	2	0
Mansell, l. f.	4	0	2	3	0	0	Mat'ws, p.	3	0	3	0	0	1
Totals	39	7	7	27	12	14	Totals	31	0	5	27	21	4

Star	1	0	1	0	5	0	0	0	0	—7
Providence	0	0	0	0	0	0	0	0	0	—0

Earned runs—Star, 3. Two-base hit—Carpenter. Three-base hit—Ward. First base on balls—Start. First base on errors—Star, 1. Double-plays—Richmond, Farrell and Carpenter. Wild pitch—Mathews. Umpire, Bradley. Time, 2h. 30m.

BOSTON vs. TROY.

The Troy nine were easily defeated by the Bostons on Aug. 20 at Boston, Mass., in a game that was marked by heavy batting and good fielding on the part of the home-team, and poor fielding by the visitors. Brouthers pitched the last three innings, but this change did no good, for the Bostons hit him safely seven times. Jones made a home-run by sending the ball over the left-field fence in the sixth inning. O'Rourke's batting and Sutton's short-stopping were the chief features of this one-sided contest.

BOSTON.	T.	R.	IB.	PO.	A.	E.	TROY.	T.	R.	IB.	PO.	A.	E.
Cogswell, 1b.	4	0	0	9	0	0	Hall, c. f.	4	0	0	0	0	0
Jones, l. f.	6	3	1	3	1	1	O'Rourke, c. f.	6	2	5	1	0	0
Burdock, 2b.	6	1	2	1	3	0	Morrill, 3b.	6	0	1	2	3	1
Houck, r. f.	5	2	2	4	0	0	Snyder, c.	5	1	0	5	0	0
Snyder, c.	5	1	0	5	0	0	Bond, p.	5	0	2	0	2	0
Sutton, s. s.	5	1	2	0	5	1	Sutton, s. s.	5	1	2	0	5	1
Totals	36	8	8	27	16	17	Totals	50	15	18	27	18	3

Boston	0	1	0	0	1	2	0	1	3	—8
Troy	0	0	1	0	0	0	1	0	1	—3

Earned runs—Boston, 3; Troy, 1. Two-base hits—Cogswell, Houck, Evans. Home-run—Jones. First base on balls—Boston, 5; Troy, 2. Struck out—Boston, 2. Double-plays—Caskins and Ferguson. Passed balls—Reilly, 5. Wild pitches—Bradley, 3; Brouthers, 1. Umpire, Daniels. Time, 2h. 40m.

CLEVELAND vs. CINCINNATI.

The Clevelands turned the tables on the Cincinnatis, and defeated them in a poorly-played and uninteresting game on Aug. 21 at Cincinnati, O. The visitors substituted Mitchell for McCormick as pitcher, and the Cincinnatis could do nothing with the former's left-handed delivery, which, coupled with the poor fielding of Kelly and Barnes, was the principal cause of their defeat. In the seventh inning Eden made a home-run on a hit over the right-field fence. The Clevelands fielded poorly, allowing their opponents to score three unearned runs on two safe hits.

CLEVELAND.	T.	R.	IB.	PO.	A.	E.	CINCINNATI.	T.	R.	IB.	PO.	A.	E.
Phillips, lb.	5	1	0	10	0	2	Kelly, 3b.	5	2	1	0	4	3
Eden, r. f.	5	1	2	1	0	0	Hotaling, c. f.	4	0	1	1	1	0
Carey, s. s.	5	0	1	1	3	1	McVey, 1st b.	4	0	1	11	0	0
Warner, 3b.	4	0	1	0	2	2	Dickerson, l. f.	4	1	2	2	0	0
Glasscock, 2b.	4	0	1	2	2	0	Barnes, s. s.	4	0	0	2	3	2
Kennedy, c.	4	0	1	6	1	0	Gerhardt, 2b.	4	0	0	2	3	0
Gilligan, l. f.	4	0	0	1	0	0	Carpenter, lb.	4	0	1	10	0	0
Hawley, 3d b.	4	0	0	1	1	0	Mitchell, p.	4	1	1	0	6	0
Strief, c. f.	4	0	0	1	0	0	Woodh'd, c.	4	0	1	3	1	0
M'Cormick, p.	2	0	0	0	1	0	Macullar, c. f.	4	0	0	1	0	0
							Mansell, l. f.	4	0	2	3	0	0
Totals	42	2	6	27	10	5	Totals	39	4	7	27	18	5

Cleveland	0	0	0	0	0	0	0	2	0	—2
Cincinn

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be enclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Aug. 25.

LADIES' LIST.

Austin, Cora
Barker, Eva Glenn
Byron, Lizzie
Bernard, Lottie (bone solos)
Branscombe, Nande
Bernard, Mollie
Bernard, Mrs. Caroline R.
Blodgett, Mrs. Etta (2)
Cushing, Bella
Cooke, Mrs. Millie
Courtright, Mrs. Wm.
Crollius, Mina
Clyde, Minnie
Cory, Ida (of Cory Sisters)
Dottie Dimple
De Witt, Minnie (vocalist) (2)
DeLange, Lillie
Donaldson, Mrs. Virginia
D'Alvis Sisters
Ducios, Ninon
Egerton, Ella (of Pastor's Co.)
Eastman, Minnie
Fox, Annie
Fisher, Mary R. (of Comp's Circus)
Graham, Tillie
Garland, Grace
Gerald, Nita (p. o. m. London, Eng.)
Howard, Carrie (vocalist)
Hoffman, Emma
Hanlon, Connie (song-and-dance)
Howard, Carrie
Ahrendt, Carl
Arlington, Billy
Andre, E. A.
Allen, Frank (manager)
Avery, Geo. F. "American Four"
Arlington, Billy (of Waverly Min'ls.)
Arlington, J. V.
Browne, Edwin Burgess
Brown, Gus
Baker, E. H.
Bronn, ——— (of Coombes' Co.)
Barlow, Wilson, Prince & Watson
Burtons, The (sketch "biz") (2)
Buckley, Harry
Berger Family, Manager
Burfalo Bill
Butler, R. (pantomimist)
Baldwin, Ed. (trapezeist)
Brown, Robt. (musician)
Buettner, Chris
Brewster, Wm.
Bratzler, F. W.
Bohee, Geo. (of Georgia Minst.)
B. W. Minst., Manager
Booth, Edwin
Burton, Chas.
Bauer, E. F. (of D'Este's Co.)
Brainard, E. Wilson
Burrell, J. H.
Chrisdy, C. H.
Campbell, Geo. F.
Cooper, W. H.
Cellini, Tito
Comnell, Ed. J.
Chase, Chas. W.
Cash, Geo. (of Sells' Circus)
Cappola, Siz.
Connor, J. (of Connor & Coleman)
Clarke, Kit
Clyde, A. J.
Cameron, Duke (song-and-dance)
Campbell, Wood
Cooke, E. E.
Cook, Arthur
Conklin, Peter (of Haverly's Theatre)
Carr, Frank 9c.
Davis, C. L.
Donellson, J. (of Comique, Bradford)
Dockstader, Chas. & Lew
De Leon, Leon
Day, C. H.
Day, Chas. Vic (2)
"Drama C. S."
Dexter's Jumpity Dunc. Co.
Duncan, C. H.
Dashaway, J. C. (of Howard Bros.)
Dumont, Frank
Danier, Tony (2)
Dunn, Harry
Dupres, C. H.
Denier, John
Donnelly, Tommy (show "biz")
Duffield, H. S.
Dockrill, J. (of Gt. East. Circus)
Emmett, C. F.
Emmons, Clark
Ebbets, E. (of Uncle Tom Cab. Co.)
Eaward, ——— (of Thursby's Co.)
Evans, J. (of Cole's Circus)
Eurado, — (trapezeist)
Everett, H. (of Forepaugh's Cir.)
Ellis, Gus (musician)
Emidy, R. (of Haverly's Minst.)
Ernest, K.
Emerson, Morton
Eddy, Jas. N.
Ellis, H. (with Blind Tom
Ellis, Sid. R.
Frook, J. (of Dest. Angel Co.)
Erwin, Wm. (of Sanford's Circus)
Elsler, John
Eytinge, Harry
Eno, F.
Forester, Bruce
Fox, Chas. (gymnast)
Forepaugh, W. (of Forepaugh's Cir.)
Fay, C. (of Pacific Concert Co.)
Ferguson, R. V.
Morace, Geo. A.
Frou, Wm.
Forepaugh, Adam
Fredericks, Orlando
Frayne, Robt. E.
Fox, J. (of B. W. P. & W. Minstrels)
Fitzgerald, W. H.
Griffin, Master Charles
Gale, Geo. (female impersonator.)
Gray, Wm. W.

THERE WERE LETTERS in the Madison (Wis.) Post-office on Aug. 22 for C. T. Kimball, of the New York Circus; Mary Flah and Maggie Clinton, of Fisk's Blondes.

THERE ARE LETTERS in the Phillips (Maine) Post-office for the following members of the Australian Combination: Frank Wadleigh (3), Andrew B. Jackie and H. Colby.

THE FOLLOWING PROFESSIONALS are notified of letters awaiting them at the Adrian (Mich.) Post-office: Geo. Keely, Helen Blye of H. B. Dramatic Co., Charley Howard of W. W. Cole's Circus, Victor Rigly of Hooley's Minstrels, J. J. Johnson of Fisk's Blondes, Charlie Dale, Garmo of Haverly's Minstrels, and Geo. A. Florence of Hooley's Minstrels.

INTRODUCTORY.

MONDAY, Aug. 25, '79.

We are on the homestretch of the Summer vacation, and by the close of the current week thousands who have been spending the dog-days away from home, and all that that implies, will have returned to the bosoms of their families for recuperation and restoration after the many deprivations and ills they have been subjected to during their enforced retirement from the comforts of city life. Of the many who left us but a few months ago, some in search of health and some in search of pleasure, a small minority have been shut out from light and life forevermore, distanced by Death on the Pale Horse while the goal of their hopes and ambitions was in sight. Others are trailing along in a bunch, tired and worn-out and penniless, with tattered garments and empty valises, with nothing but hope deferred and the friendly lunch-route before them. A-many of those who fared sumptuously every day at the fashionable hotels, and made the biggest splurge, are now in a distressed state of mind, and anxious to obtain a loan from a friend-in-need to enable them to redeem their silver plate and other valuables which furnished the means to drive them a good send-off in the early days of the Summer. Their case is indeed sad, and we have often thought that, if some of our philanthropic fellow-citizens were to organize a society for the relief of such unfortunates, what a burden would be removed from their shoulders, and what misery might be averted! When, at the close of September days, we see those who, at the seaside, were the life and soul of the party, going about the streets of New York, wearing nothing but a duster and a faded white hat, you don't know how bad it makes us feel. We have been known to approach them in a delicate sort of way, and, after wringing from them the story of their woes and grievances, take them into a friendly restaurant and fill their weakened frames with good, plain, but wholesome victuals, while our eyes filled with tears as we saw them getting away with mountains of corned beef and cabbage, and clam pie, and Irish stew, and other compounds and mysteries of the culinary art. It is very painful to see these people come down from their lofty estates; it must be very humiliating to them.....With the returning boarders come hundreds of our Bohemian friends, clothed with the ruddy glow of health, and radiantly bright with high hopes and expectations. It does us a heap of good to meet our theatrical friends after their return from a much-needed respite from the cares of a stager's life. Why do we like to meet them? Because "they are the abstract and brief chroniclers of the times." They have always something new and interesting to tell us, some secrets of the green-room to impart, some item of news fresh from the managerial lips to breathe into our sympathetic ears. The actor's life is not a succession of pleasures and happiness; his is a bitter-sweet existence. Here is an instance of it: Once we played Lucullus in "Damon and Pythias" to Edwin Forrest's Damon. We had always been on friendly terms, and, probably, we had a high esteem for each other professionally; for *he* was a very good actor, but *we* at the public thought of us we may be pardoned for not repeating. This night we played Lucullus, and *he* acted Damon—both good parts, though somewhat different in character. Damon, you will remember, had been condemned to death for something or other, and the Board of Pardons refused to interfere. One Pythias, who was a chum of Damon's, and who used to pitch pennies with him in their boyhood's days, very kindly volunteered to take Damon's place in prison while Forrest went to see his wife and bid her a final and last farewell. Now, there are very few friends who would do such a thing in these days, and we naturally greatly esteemed Mr. Pythias for this unselfish act. Jack Scott was the man who played the part, we want you to understand, and in our bright lexicon of youth he ever held a prominent place. Well, they shook hands upon it, and Pythias went into his prison-cell, and to chains and stale bread and cheese, while Damon ambled off to visit Mrs. Damon, and we accompanied him as a companion, or valet, or something. We shall not speak of what passed between them, for we were not admitted to the council-chamber; but while we were left alone we cunningly devised a scheme whereby we hoped to save Mr. Forrest's life at the expense of Jack Scott's. *We killed the horse that was to bear Damon back to prison*, and exulted in the act. In the meantime we lunched on beer and pie. Presently out came Mr. Forrest; he was in a dreadful hurry, his watch having run down while he was with his wife, and but for the striking of a neighboring clock he would not have known about the trick his watch had played him. He had but an hour and a half to get back to prison, and Pythias thirty miles away! "Lucullus," he shouted. "Aye, aye, sir," was our cheerful response. "Where's me horse?" We prevaricated, with the view of killing time; but he grew impatient, and we began to. With murder in his eyes he approached us. We endeavored to expostulate with him, and sought to convince him of the absurdity of his passion; but he wouldn't have it. He frothed at the mouth just like a "nigger minstrel" does when he's chewing brown soap to work up a scene. You never saw a man look so wild since Kirby died. With staring eyes and outstretched hands, he went for us. "Where's me horse?" he repeated, and crushed us to the earth. "Master, I *stew* yer horse!" was our mild rejoinder. That settled it. He caught us by the nape of the neck, and swabbed the floor with us. "Slave!" he cried, as he slung us around, first with one hand and then with the other. He was certainly very angry, and yet the offense he had committed was solely in his interest, as in the intervals of the swabbing we tried to tell him. Oh, it was an awful moment! "Now, by the gods!" he shouted, as he took a fresh hold of the swab, and, with one wild shriek, he threw us clear over into the pit. We subsequently learned that he stole a very fast horse that was grazing near by, and, with neither saddle nor bridle, he yelled that horse along so fast that horse and rider reached the prison just as Mister Scott was being led out to execution, but which was frustrated by the timely arrival of Mr. Forrest. We never thought the same of him after that, and ever after steadfastly refused to permit him to play Damon to our Lucullus, for reasons which it is not necessary here to mention.....We were not aware that Dickey Lingard had gone to Europe, yet we see it announced that she is shortly to appear in "Bonlogne." [In order to relieve her friends and admirers in this country, we ought to explain that "Bonlogne" is the name of a new play she has secured, and with which she proposes to make a tour.—ED.].....Is not Mr. Boucicault jeopardizing the success of Booth's Theatre by rating some of the seats at two dollars each? It is never a judicious move for any manager, it is not likely that such a high tariff as the present lessee proposes to inaugurate will add to its attractiveness. The tendency of prices is downwards; and if Mr. Boucicault, with his immense prestige, thinks he is not aware of that fact now, he will soon be made acquainted with it at a heavy cost.....Manager Haverly opens his regular season this evening with a new burlesque called "The Magic Slipper"; and so, instead of Belle Boyd being the only new thing for friends with "A Slippery Day," his season at the Lyceum promises to be a succession of "Slipper"-y nights. [This is not intended for a pun, nor is it meant "to bring a blush to the cheek of the most fastidious," as we say in society. Oh, no! The motive that induced the creation of this trifle is really not clearly defined in our own mind.—ED.].....Marion Darcy comes before us to-night, at the Park Theatre, in "The Living Statue." Although Miss Darcy is an excellent actress, we must, for one, because she appears as a living statue, that she is a "*model* artist.".....People who are not so well posted as CLIPPER readers are will very probably believe that the Bandman who arrived here last week from England is a bass-drum player, or, at the most, some other sort of musician; but he is nothing of the kind—he is a legitimate actor, as everybody who reads THE CLIPPER knows.....Marvelous are the ways of Providence. The man who, a few years ago was related in the insolvency court list of our paper at the time—instead of complying with the request of his little son to take him to the circus, compromised the matter by showing the small boy his grandmother's grave, was run over and killed one day last week, while driving across the track of the circus railroad-train was passing. Justice is slow, but sure—at least, the mills of the gods grind slowly, but a circus train grinds exceedingly small.....Haverly's Church-choir Pinafore" Company are creating a furor in the Western country. They are very pious out there, and this choir-party fills the bill exactly. There is everything in a manager's understanding the varied tastes of the people of this country.....The valuable troupe of human automatons to appear at Haverly's in the new burlesque of "Enchantment" are not wooden people, or sticks, as some envious persons might assert, but a human reality. We ask no thanks for this information.....We shall soon have an opportunity to judge whether Alice Oates sings as a soprano or a mezzo-soprano, as she is to open the season at the Arch-street Theatre, Philadelphia, Sept. 1. As the little lady sent "no cake" on the occasion of her late matrimonial alliance in that city, we are not prepared to predict what the effect of such an omission may be.

Alice Oates she is a singer of renown,
And, as an actress, admired by all the men;
To see her act her part is entertaining,
Than a view of the famous "Watkins Glen."

.....When the minstrel season commences, one of Philadelphia's favorites will be among the first to greet "her own." [This is a mistake—Sweet'nem is as near as we can get to it without hazarding our well-earned reputation as a comical writer for the papers, or a writer for the comical papers, we forget which.—ED.].....Some of the Cruelty to Children people will be after that fellow, or other day somewhere. This acrobat they fastened onto as a martyr *has* a rather youthful appearance, being devoid of whiskers and moustache, which are ever the badges of mature manhood; so they took him bloody-handed, as it might be—that is, in the actual perpetration of an acrobatic feat, in the presence of a live assemblage of spectators. This was dreadful. When the arrested party swore that his age was twenty-eight, he was let down easy, but if two children, etc., the cruel ones shrank away like a dog with his tail—*you* know. The circus-boys had a picnic on the strength of it.....In speaking of the recent narrow escape from drowning of John W. Shang in Long Branch, we forgot to say that John was Albaugh-t gone when Mr. Paddock snatched him, as it might be, from a salt-watery grave. Mr. A. will probably hereafter allow the Shang of his speech to linger, and "stick close to his desk and never go to sea."

.....The best plan for our professional friends to adopt in order to thwart the machinations of marauding thieves is to have their diamonds and other gems made of paste. [A jeweler will supply you with paste at five cents a pint.—OUR JIM.].....The announce-bill of opening of Booth's Theatre says that the new play "will be furnished with appropriate scenery." This will guarantee us against imposition by being compelled to witness a Shakespearian scene a drawing-room set, as is too often the case nowadays.....*Annie Ware* is to join the Mackaye Company. Where? *Any where!* [This beautiful little conceit was made in just three minutes and a half, amid the profoundest silence.—ED.].....We are glad to announce that time is filled at most of our theatres up to the close of the year. The next task will be to fill the houses!.....When we stated, a few weeks ago, that Fanny Davenport was to receive a proposal from Mr. Pa., for forty-five hundred dollars, we made the figures that reasonable in order that our contemporaries might have a chance to add to them as the item went the rounds. Well, the property has improved wonderfully since it left our hands, for it is now being quoted by the papers at forty-five *thousand* dollars! This is doing better than operating in stocks in Wall street.

When lovely Fanny stooped to purchase
A house and lot in Canton, Pa.,
She never thought that real estate
Improves so quickly up that way.

.....Adelina Patti is reported as saying that there is but one Carmen, and Minnie Hauk is that one. [Addle is wrong—she should come to New York, where she will find our business-streets *filled* with carmen.—OUR JIM.].....The papers, daily and weekly alike, have locked horns with Booth at Lake George. This is a mistake—she is at George Lake's, 851 Fifth avenue, which is an odds with a difference.

..... Cool Burgess was in demand last week: he was due at FOX'S American Theatre, Philadelphia, Aug. 18, but he failed to perform there, on the plea, it is said, to the claims of Torontonians, who alleged that he was wanted there before showing up in Philadelphia. In order to make the racket more lively over the Burgess, his wife has sued him for a divorce. She probably believes that

"It is best to be off with the old love
Before we get on with the new."

.....They say that a law is to be made on the public, the coming season, by bogus pianoforte manufacturers, and that the market is to be dosed with thousands of worthless trash, "valued at six hundred dollars" each, when in fact they are, as above, of no value at all. Let us unite to protect our piano-playing wives and daughters against such tricks of the trade, and Heaven will bless us.....At the reopening of Wallack's Theatre, on Monday evening last, there was such a good attendance, notwithstanding a furious storm had been raging all day, that skeptics might have come to the conclusion that the occasion was a sort of go-as-you-please-free-for-all entertainment.....And this reminds us that the competition for the Astley Belt is to be renewed in this city the latter part of September. The question with theatrical managers is, will it interfere with their business as did that of last Spring, when upwards of fifty thousand dollars were taken in at Gilmore's Garden during the six days that the contest lasted? Whether that success will be repeated at the approaching trial of endurance is an open question—all will depend upon the pedestrian fame of the competitors. If all the big guns who have been mentioned shall start, and if the opening days show a close race, the admissions will no doubt be very numerous; if otherwise, somebody's chances will get hurt. It's a wonder that Manager Haverly doesn't buy off the principal peds., and thus put an end to further proceedings in that line.

FACT AND FANCY FOCUSED.

Adelaide Neilson is to sail from Liverpool for this city on Sept. 27.....The wife of Cool Burgess has begun two suits against him in this city. One is in the Marine Court, and is to recover on a judgment for six hundred dollars, and the other, in the Supreme Court, is for divorce. Up to the 18th inst. complaint had not been served upon the defendant's counsel.....The examination of Levy and his cornet, with special reference to the claim of Geo. W. Ryer for services as agent and with general reference to the musician's career from the moment of incubation, was resumed in this city on the 19th inst., and proved quite as entertaining to those engaged in it as had any prior session in these "supplementary proceedings." The plaintiff offered to abandon the case on the 20th, and Levi offered to pay the amount of the old judgment to Ryer's divorced wife, but the offers were misunderstood, the Manhattan Beach Co. have put an end to the scandalous affair by paying over the money in dispute, in behalf of the cornet-player.....On Aug. 4 Arthur Sullivan had an operation performed on him in Paris by a French surgeon. It was successful, and the composer started for Germany and recuperation.....Nina Pappenheim is in Milan.....The once melodiously powerful Johanna Wagner has reappeared in Hamburg, as Orphie in Gluck's opera.....Minnie Hauch is by this time in Berlin, whither she has gone to figure in Goetz's "Taming of the Shrew."..... It is again announced that Sara Bernhardt has signed with the London Jarrett to give a series of performances in this country at some time not yet fixed upon. This is possibly merely a foreign reprint of the fable circulated in this country weeks ago, and it is probably as doubtful as ever whether or not the Bernhardt will cross the Atlantic, the more especially as the new arrangement she has made with the Comédie Francaise does not concede her a very lengthy holiday. Then, again, the Comédie is to open its season on Sept. 15, and Mlle. Bernhardt is to appear in a new piece by Victorien Sardou, which is to be produced on the 20th. Will she be ready? Will the piece be ready? Will the public be ready? Will the critics be ready? Will the Comédie be ready? Will Sara be ready? Will Victorien be ready? Will Mack be ready? Will Jim be ready? Will Jack be ready? Will Jones be ready? Will Smith be ready? Will Brown be ready? Will Robinson be ready? Will Thompson be ready? Will Mike (Hebrew "biz") Taylor, J. (of Taylor & Powers) Thompson, W. H. Townsend, M. (of Sanford's Circus) Tribble, Harry Thomas, Chas. M. Taylor, Johnston, C. London, Eng.) Vincent, Mack (ventriloquist) Victorelli, H. Vincent, ——— (pantomimist) Wambold, Ned Warren, Gus Wood, J. Pete Weldon, Dick (of Anderson's Cir.) Williams, J. (of Coup's Cir.) White's Dog Show, Prof. Wentworth, Walter Walling, Dave (of Mooney's Co.) Wilcot, Frank Waldron, J. (of Emmett Miner's Min'ls) West, W. (of B. W. P. & West) Wymer, J. O. (of Shaughraun Co.) Yale, Ad. (of Comique, Richmond) Young, Mary L. Waldron, Mrs. G. B. Willard, Mrs. H. (p. o. m. London, Eng.) West, Lillie (of Rice's Evang. Co.) Walker, Maggie Willihmann, Mrs. Anna

GENTLEMENS' LIST.

Gleason, W. L.
Garnet, J. (candy "biz")
Gaston, Albert (gymnast)
Gilmore, W. J. (manager) (2)
Gunnison, E. Norton
Garrett, Jos.
Gurr, Harry (manager)
Goldie & Steele
Gibbons, Jno. W.
Gentry, Jas. G.
Gilioli, Ben (song-and-dance)
Gilick, J. M. T.
Hall, J. (of Hall Bros.)
Hensley, Hill
Harrison, Joe (with The Heywoods)
Hodges, Jno. Louis
Harrison, Eugene H.
Harris, W. (of May Mitchell's Co.)
Harris, W. (of Sprague & Mullen)
Howard, Billy (circus "biz")
Haight, Frank (actor)
Hanley, M. W.
Harker & Dogshow, Prof.
Herman, J. (with Batcheller & Doris)
Hines, Chas. (of Lines & Blossom)
Hartz, M.
Hogan, Bros.
Hahlin, John
Hart, Josh
Hertz, Fred
Howard & Emerson
Holloway, Jas.
Hurd, E. (of Hurd & Allen)
Hewitt, Wm. (date W. Hall)
Holbrook, D. (with P. T. Barnum)
Howorth, J. (manager)
Hall, G. W. (show business)
Howard, Billy
Hart, John (comedian)
Healy, J. E.
Hamlin, ——— (manager)
Roberts, N. D.
Rostetter, W. J.
Scanlan & Cronin
Swan, Capt. Jas.
Sellers, H. (of Viola Clifton's Co.)
Sedgwick, Jack
Sanford, Jas. (and Sanford & Wilson)
Stone, E. (of L. Honandez & Stone)
Sylvester & Everett
Sales, Jno. C.
Samuells, A. R.
Straight, Ned (musician)
Scobie, G. F.
Seabert, C. F.
Sheppard, J.
Schiff, Dave
Stevens, W. M. (equilibrist)
Shoner, A. (of Clifton's Minst.)
Sprague, Chas. F.
Stevens, W. O'Dale
Sullivan & Harrington
Sig. San
Shields, J. H.
Smith, H. T.
Stedwell, R. A.
Sheldon, W. F.
Schmehill, Frank
Thompson, Denman
Tinkham, E. A.
Taylor, James
Tyler, G. H. (2)
Thompson, ———
Taylor, J. (of Taylor & Powers)
Thompson, W. H.
Townsend, M. (of Sanford's Circus)
Tribble, Harry
Thomas, Chas. M.
Taylor, Johnston, C. London, Eng.)
Vincent, Mack (ventriloquist)
Victorelli, H.
Vincent, ——— (pantomimist)
Wambold, Ned
Warren, Gus
Wood, J. Pete
Weldon, Dick (of Anderson's Cir.)
Williams, J. (of Coup's Cir.)
White's Dog Show, Prof.
Wentworth, Walter
Walling, Dave (of Mooney's Co.)
Wilcot, Frank
Waldron, J. (of Emmett Miner's Min'ls)
West, W. (of B. W. P. & West)
Wymer, J. O. (of Shaughraun Co.)
Yale, Ad. (of Comique, Richmond)
Young, Mary L.
Waldron, Mrs. G. B.
Willard, Mrs. H. (p. o. m. London, Eng.)
West, Lillie (of Rice's Evang. Co.)
Walker, Maggie
Willihmann, Mrs. Anna

Mayo, Frank
Mumford, Harry L. (2)
Minton, Wm. (musician)
Murray, T. C. (Irish "bit")
Mack, W. A.
Mack, J. (of Jen. Hughes' Co.)
Mullaney & Barton
Morgan, W. (of Richmond's Op. Co.)
Mestayer, C.
Nannery, Wm. (2)
Nickle, Robt. (musician)
Nolte, A. (of Cooper & Bailey's Cir.)
Nelson, Billy
Nichols, J. Leon
Nelson, John (late London Assur.)
Newhall, C. (of Hess' Op. Co.)
O'Brien, J.
Ogara, John L.
Ober, G. (of Murray & Murden)
Orrin Bros. (21) "Professional!" (3)
Parker, Lottie
Prentice, C. F.
Phillips, Harry
Parker & Dogshow, Prof.
Pico, (of Cole's Circus)
Pastor, Tony
Pickert, Willie
Pawlie, Jas.
Rice, M. & E. (of Evangeline Co.)
Rogers, J. S. (comedian)
Roselle, ——— (2)
Rossi, Sig. (of Cooper & Bailey's Cir.)
Richmond, H. (2)
Rice, E. E. (manager)
Robison, W. B.
Robinson, John C. (of Forepaugh's Cir.)
Reid, Prof. (date of Pittston, Pa.)
Redmond, Chas.
Robinson, W. (with Delehanty & Hengler)
Rice, J. H. (manager)
Roberts, N. D.
Rostetter, W. J.
Scanlan & Cronin
Swan, Capt. Jas.
Sellers, H. (of Viola Clifton's Co.)
Sedgwick, Jack
Sanford, Jas. (and Sanford & Wilson)
Stone, E. (of L. Honandez & Stone)
Sylvester & Everett
Sales, Jno. C.
Samuells, A. R.
Straight, Ned (musician)
Scobie, G. F.
Seabert, C. F.
Sheppard, J.
Schiff, Dave
Stevens, W. M. (equilibrist)
Shoner, A. (of Clifton's Minst.)
Sprague, Chas. F.
Stevens, W. O'Dale
Sullivan & Harrington
Sig. San
Shields, J. H.
Smith, H. T.
Stedwell, R. A.
Sheldon, W. F.
Schmehill, Frank
Thompson, Denman
Tinkham, E. A.
Taylor, James
Tyler, G. H. (2)
Thompson, ———
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Reid, Prof. (date of Pittston, Pa.)
Redmond, Chas.
Robinson, W. (with Delehanty & Hengler)
Rice, J. H. (manager)

DRAMATIC.

To Correspondents.

All persons holding credentials as *Amusement Correspondents* of THE NEW YORK CLIPPER are requested to return them to this office for renewal on or before Sept. 1. Each correspondent, as well as all applicants for the position of correspondent, should inclose a photograph, not mounted on card-board, showing head and bust only—size of head, five-eighths of an inch—and if no reply is sent they will please consider silence a negative. THE CLIPPER never employs *traveling* correspondents.

Special Notice.

It having come to our knowledge that several persons holding our credentials as correspondents to report SPORTING MATTERS ONLY have presented such credentials for admission to theatres and traveling entertainments, which in some instances has been granted them, we therefore respectfully request managers at all entertainments to refuse admission to all persons presenting such cards of light blue color, having printed diagonally across their faces, in red ink, "*For Sporting News Only.*"

☞ MANY OF THE BEST COMBINATIONS and stars on the road this season will appear at Pope's Theatre, St. Louis, Mo. The house can be rented by applying as per card.

ANNIE FIRMIN, John Jack, and company closed a season in Bangalore, India, July 19.

CARD.—The members of the company engaged for Daly's Theatre, this city, are requested to assemble for rehearsal Sept. 4. See card.

DEATH OF MRS. W. A. CHAPMAN.—This popular actress, for many seasons past the impersonator of old-women characters in the Walnut-street Theatre, Philadelphia, Pa., died Aug. 23 at the residence of her son-in-law, East Canaan, Ct. She was over seventy years of age, and the cause of her death was a fall by which she seriously injured one of her legs. She was a native of England, and it is said that she made her first appearance on the American stage in the National Theatre, Philadelphia (the site of which is now occupied by the Continental Hotel), in 1846, acting Tyrra in "The Ca'aract of the Ganges." This statement is open to grave doubt, as it implies that she had previously acted in England; and, if so, she probably played in the company of her first husband, Mr. Trowbridge, an excellent actor of comic old men, who died in Cincinnati, O., in 1838, and who had been a traveling manager in the West, associated with the late Sol Smith, and also both there and in the East with Mr. Gilbert. The date above referred to was probably her first appearance in Philadelphia. There is also a possibility that at that time she was Mrs. Joshua Silsbee, as that comedian played in the National Theatre from Jan. 21 to 27, 1846, and equestrian dramas were then being played there. As Mrs. Trowbridge she had starred through the West in the days when there were few if any well-appointed theatres, and performances were given in halls, the dining-rooms of hotels and the cabins of steamboats, the companies carrying scenery, properties, etc., with them. In these days her favorite roles were Belvidere in "Venice Preserved," Imogen in "Bertram," Miss Dorrillon in "Wives as They Were and Maids as They Are," Florinda in "The Apostate," in 1850 she was playing in the Walnut-street Theatre, and when "Extremes" was first acted there, March 25, that year, she acted Mrs. Oldrich, being billed as Mrs. Silsbee. During that year she accompanied her husband to England, where he first appeared in the Adelphi Theatre, London, on Sept. 23, as Jonathan Ploughboy. She acted with him during his subsequent provincial tour. They returned to this country in the Summer of 1853, and she accompanied her husband on his starring tours in "Musette" as Angela D'Arcy, and from Sept. 2, 1855. After her husband's death she became a stock actress, playing chiefly in the Western and Southern cities. In September, 1858, she married W. A. Chapman, who took his farewell of the stage Oct. 30 following, but he reappeared in 1860. From 1861 until 1876 she was engaged in the Walnut-street Theatre, Philadelphia, Pa., and in the year last named it was noticed that her memory had commenced to fail her. Oftentimes, when playing a very familiar part, all recollection of the words would suddenly desert her, and subsequently as speedily return. The last engagement she played in this city was in the Fifth-avenue Theatre, supporting John S. Clarke, opening March 2, 1878, and playing Mrs. Wellington De Boots in "Everybody's Friend" and Mrs. Toodles in "The Toodles." "The Heir-at-law," in which Mrs. Chapman acted Lady Duberly, replaced the first-named comedy March 25, and ran until the close of the engagement, 30, which was probably Mrs. Chapman's last appearance on any stage. Her last appearance in Philadelphia was in the Broad-street Theatre, supporting John S. Clarke, just prior to his opening in this city. Of late years Mr. and Mrs. Chapman have resided on a farm near Canaan, N. J., in comfortable circumstances.

FROM CINCINNATI, O., our correspondent wrote Aug. 23: "Heuck's Opera-house opens this evening with Jina Teltenborn and M. W. Fiske in 'Gretchen,' by Conrad Reed. The Fay C. J. Woodman, Susie Parker, Ella Hutton and Arzena Armond. They go to St. Louis Sept. 1, and the May Fisk Blondes open at Heuck's that night..... The Grand opens 23, with Neil Burgess, followed Sept. 1 by the Opera Company. Sept. 8 with Joe Jefferson, followed 15 by Mahn & Russell's 'Fatinitza' Co. .....S. S. Renard in 'Condemned' played till yesterday at the Opera-house, and then stopped for want of patronage."

THE SEVENTH SEASON of the Golden Dramatic Company is to begin in Paris, Ill., Sept. 3, and not in Evansville, Ind., as J. E. Franklin informed our valued contemporary, the Mirror. The company includes Martin Golden, Bella Golden, Mrs. R. J. Miller, the Misses Nettie Adams, Grace Gates, Emma Gates, Maggie Walters, Messrs. Chas. Richardson, E. S. Harris, Wm. Hammel, C. Harry Calvert, Will H. Henry, Harry Williams, Geo. Williams, G. K. Bush will be the leader of orchestra and band, composed of George, Charles, John and James Bush, H. Bulmer, F. Foreman, J. W. Bailey, W. A. Kinney and Ed. Foster. J. E. Franklin controls the specialties, and Manager Williamson, gas-man. In his irish songs-and-dances, and as "The Coming Man;" Nellie Bland in ballads; Mabel Florence in serio-comic vocalism; the nondescripts in their original grotesque act entitled "Snaps;" and Jas. W. Sanford in his act, concluding pantomime entitled "The Village Blacksmith." Opening Aug. 25: Harry and Minnie Wood, Don Ferreyra, Howard and Coyne, Ada Lynwood, Maude Launay, William C. Cameron, and Carlos Dashaway. Sam Norman has a benefit here on the afternoon and evening of Aug. 30, with his own personal merits, combined with a lengthy programme, including many volunteers, should insure for the beneficiary a goodly attendance.

AT THE TIVOLI THEATRE there appears to be no falling-off either in the attendance or in the profits or in the usual large attendance. The programme presented last week was an excellent one, including the specialties of King Sarbro, Allen and Dixon, Maude Sheppard, Millie La Font, and Pannie Sandford as the novel features, and numerous other specialties, all of which are popular. Business will continue to be crowded at this popular resort.

NIBLO'S GARDEN is to be opened for the season Thursday, Aug. 28, under the stewardship and ownership of E. G. Gilmore, with the specially constructed "Enchantment," under the supervision of the Kiralfy Brothers. The musical features will include the Misses Rose Lee, Jessie Greville and Eugenie Nicholson, Messrs. Tom Denny and Harry Thorpe, vocalists, who will make their American debut, and be aided by a large chorus; the dramatic company will be led by J. B. Studley, Sam Hemple and Geo. Edeson; the ballet is to include Rossi, Cornalba, Nagel, Ospaldini, Pomiero and Chiarini, Zattio and Ortori, premieres, aided by forty coryphees; the scenery by William Voegtlin; the specialties will include Les Pantoshes Valoits, human automatons; Les Occarinists, a band of foreign musicians, who play upon an entirely new instrument; and Molva, a gymnast from Paris, France. The costumes are entirely new, and the piece is in four acts and twenty tableaux. The prices have been fixed as follows: Secured seats in orchestra stalls, orchestra circle and front balcony, $1; balcony, 75 cents; general admission, 50 cents; gallery, 25 cents. Matinees are to be given Wednesdays and Saturdays.

WOOD'S MUSEUM was very busy with the interior of the Bowery Theatre, in which considerable alterations are being made, and it is likewise being decorated in a tasteful and expensive manner, preparatory to reopening shortly as a German opera-house and theatre, under the name of the Thalia. Mr. Mitta, Cottrelly as director. The owner of the property has undertaken to reconstruct the entire edifice at an estimated cost of over twenty thousand dollars. The auditorium will hereafter comprise the ordinary divisions of parquet, parquet-circle and family circles, the famous pit and the equally celebrated gallery being obliterated. A new stage has been built, not quite so deep as the old one. Mme. Cottrelly intends introducing an entirely new company of actors and singers, many of whom are recently engaged in the principal German cities. The Thalia will be devoted to drama of every variety and the lighter forms of opera.

AT NIBLO'S GARDEN the varied nature of the programme seemed to afford much delight to large audiences last week. The fresh attractions were Archie White and Ella Esmond as "The Lively Boy and Girl;" Reynolds and Cogill in their plantation specialities, and the "Two Tramps;" John L. Goodin in Irish songs-and-dances, and as "The Coming Man;" Nellie Bland in ballads; Mabel Florence in serio-comic vocalism; the nondescripts in their original grotesque act entitled "Snaps;" and Jas. W. Sanford in his act, concluding pantomime entitled "The Village Blacksmith." Opening Aug. 25: Harry and Minnie Wood, Don Ferreyra, Howard and Coyne, Ada Lynwood, Maude Launay, William C. Cameron, and Carlos Dashaway. Sam Norman has a benefit here on the afternoon and evening of Aug. 30, with his own personal merits, combined with a lengthy programme, including many volunteers, should insure for the beneficiary a goodly attendance.

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MISS ADELE BELGARDE leased Haverly's Theatre, hired a company, and began a week's season Aug. 18, then making her metrop

AT THE NOVELTY THEATRE, Brooklyn, N. Y., combinations can secure time by applying as per advertisement.

JOHN A. STEVENS' "Unknown" Combination will be the opening attraction at the New National Theatre, Philadelphia, Sept. 6.

Miss. MARY BARNARD, character, heavies and old women, and Junius Barnard, singing walking gent, are at liberty. See card.

MUSICAL.

OUR DENVER, COL., correspondent wrote as follows on Aug. 19: "The event of the week last closed was the debut of Mrs. Forrester's Juvenile 'Pinafore' Company, composed entirely of youthful residents of Denver, who with two exceptions have never before appeared upon the stage. These exceptions are little Bessie Clark and Lulu Jeffries, both of whom have appeared from time to time, assisting visiting companies. The leading parts were taken by Esther Franklin as Josephine; Master Barrett, Admiral; Lulu Jeffries, Little Buttercup; Mayde Stansbury, Rosa Elsner and Cora Chse, Hebe; Bessie Clark, Rackstraw; Charley Cole, Corcoran; Ambrose Gillan, Deadeye. Little Esther Franklin took the role assigned to her in a neat manner, evidencing decided dramatic ability. Charley Cole as Captain Corcoran was scarcely inferior to the adult impersonators of that character who have appeared in Denver, while Ambrose Gillan acted Deadeye well. The part of Joseph Porter was at first designed to be taken by a little lad whose mother was unable to agree with Mrs. Forrester as to the value of his services, and therefore at the eleventh hour Master Barrett essayed the difficult task of learning the role. Of course he made several mistakes, which, however, detracted little if any from the entertainment as a whole, on account of the friendly sagacity of the diminutive Hebe accompanying him, and who, when Porter forgot his lines, was always able and willing to assist him. The stage arrangements were somewhat different from any heretofore seen here, and a decided improvement. The little company played to light business at the evening performances, but drew crowds at the matinees. They will go to Idaho Springs 21, Georgetown 22, 23, Cheyenne 25, 26, Greeley 27, Idaho Springs again 29, 30."

THE BROOKLYN CHURCH-CHOIR COMPANY will travel under A. R. Samuells' management. The troupe is furnished with a novel ship-scene for "Pinafore," wardrobe, properties, etc., and can be arranged with by applying to John Hammond, as per card.

THE BERGERS, with Sol Smith Russell as the leading attraction, will commence their eleventh annual tour in Fort Wayne, Ind., Sept. 1; going thence to Logansport 2, Decatur, Ill., 3, Jacksonville 4, Quincy 5, Hannibal, Mo., 6, St. Joseph 8, Atchison, Kas., 9, Lawrence 10, Topeka 11, Kansas City, Mo., 12, 13, and open at the Olympic Theatre, St. Louis, 15, for one week.

G. SALOMON'S violin and bass rosin is advertised elsewhere.

HOOLEY'S THEATRE, Chicago, Ill., during the brief ten-day vacation, has been greatly freshened and improved. Our correspondent says: "The walls have been newly tinted in a bright, delicate gray, the woodwork has been retouched, new, bright-red carpets have been laid in the aisles and lobbies, and the chairs have been newly unholstered and repainted in bright colors, the whole effect being a much lighter and brighter appearance. Aimee began her brief engagement of ten nights, before a brilliant assemblage, and the attendance has continued excellent since. 'Giroflé-Girofla' was given the opening night, 'Le Petit Duc' 21, 'Les Brigands' 22, 'La Jolie Parfumeuse' matinee 23, 'Les Filles de Madame Angot' night 23, and 'La Marjolaine' is announced for 24. The troupe are to open in Philadelphia 25. H. M. Mahn's Fifth-avenue Comic-opera Company begin a season here 25, opening in 'Patiniza.' J. F. Russell, business-manager, arrived 18."

THE BERGER AND SOL SMITH RUSSELL COMPANY comprises the Misses Louisa Kemlo, mezzo-soprano; Etta Morgan, saxophonist; Marie Roller, solo-violinist (late of the Vienna Lady Orchestra); Bertha Capern, cornettist (also late of the Vienna Orchestra); Emma Anderson, flutist; Kate Rummel, solo-trombone; Emma Rummel, double-bass; Josie Waddock, French horn; Clara Drew, melody horn; Messrs. Louis F. Boos, cornet virtuoso; Henry Berger, flutist and tuba; Fred Berger, violinist and E-flat cornet; C. J. Smith, baritone; Wm. Warrington, timpanist; and Sol Smith Russell. Fred G. Berger is manager and proprietor, Henry G. Berger treasurer, and W. W. Fowler business-manager.

E. HARDING publishes a list of new pieces elsewhere.

MISS MARY BEEBE, who created a sensation as Josephine in "Pinafore" in Boston, Mass., recently returned to her home in Columbus, O., Aug. 20.

SMITH'S SWISS BELLRINGERS and J. E. Masters, humorist, played in Blue Mound, Ill., Aug. 20, Arcola 21, Bement 22, Lincoln 23.

J. K. JOHNSON advertises banjo-lessons by mail; also that he can furnish songs, sketches and melodies.

F. A. LUSCOMB, clarionettist, leader and teacher, states that he composes and arranges music for any number of instruments. He can be engaged. See card.

FRANK DUMONT'S songs "Flirting on the Lawn" and "The Old-fashioned Cradle," and Harry Banks' descriptive song "Save my Child," are published by Balmer & Weber, who advertise.

C. M. COWLES has published the "Waltzing Ronnd with Charley," and "God Bless our Blue-eyed Darling," a song by Eddie Fox, are published by George Molineux. See prices, etc., in the cards.

A DOUBLE-BASS AND TUBA PLAYER wants an engagement. See "Double-player" card.

T. B. KELLEY'S popular songs are noticed, with prices, in another column.

THE COLEMAN SISTERS will open the New Opera-house at Palestine, Texas, Aug. 28. They are under engagement to Macfarland, an old actor and manager, for one year, to play a place during the State Fair, and then do Texas and Mexico. When they arrived at Palestine, they were met at the depot by a brass band and prominent citizens, and escorted to the Oceola House, where they were serenaded by a vocal quartet and a string orchestra.

MANAGER CROSBY has made some improvements in his North Broad-street Theatre, Philadelphia, during the period of the closure, in addition to those already made prior to the production of "Patiniza," and described in THE CLIPPER at the time. Prominent among the recent ones may be mentioned a dressing-room for the supers and ballet, situated under the stage. Harry Allen, Chas. F. Lang. W. H. Seymour, Edward Connell, Laura Joyce, Florence Ellis, Eugene Clarke and Elma Delaro have been engaged for twenty-six weeks, commencing Sept. 1, in "Mrs. Dietrich," after which "Patiniza," "Girofle-Girofla" and other light operas. A preliminary season of five nights and two matinees will be inaugurated by Aimee and her Opera-bouffe Company 26. The repertory will be: 26, "Giroflé-Girofla;" 27, afternoon, "Les Cloches de Corneville;" evening, "Le Petit Duc;" 28, "Les Brigands;" 29, "Mam'zelle Favart;" 30, afternoon, "Grande Duchesse;" evening, "Jolie Parfumeuse."

AT THE Broad-street Theatre, Philadelphia, Ford & Zimmerman's Baby Troupe gave "Patiniza" for the last time during the week ending Aug. 23, and are to open in the same opera 25 at the Opera-house, Washington, D. C. "The Little Duke" will be brought out 25, the opening of the regular season, by an adult company including many "Pinafore" favorites.

J. BOGAN'S professional banjos are advertised elsewhere.

FORD'S GRAND OPERA-HOUSE, Baltimore, Md., opened for the season Aug. 1, when a large audience assembled to greet Ford's light opera company in their presentation of "The Little Duke." One of the following notes from our correspondent writes: "This, like all other first performances, was attended with that usual feeling of insecurity by the artists; but, as the present cast had undergone two weeks of what was said to be the most careful rehearsal, we think that their first representation should have approached to some degree that standard which was so pleasingly noticeable in their last. The setting and scenic effects were in keeping with the piece. The parts were distributed as follow: Fabrice, Marie Bockel; Primouse, George W. Denham; Mlle. Blandry, Jennie Dandridge; Blanche, Belle Mackenzie; and the School Directress, Mrs. Germon. Miss Bockel made quite an attractive Little Duke, and, owing to the bewitching personal appearance of Miss Mackenzie, both received much attention. George Denham has not lost one inch of his reputation while Mrs. Germon played her part for all it was worth. The company leave here 24 to open at the Broad-street Theatre, Philadelphia, 25. "The Electric Light' is announced here for Aug. 25."

"THE DASHING VIVANDIERE," a marching song by Roy Leslie: "A Musical Surprise," a song-sketch by Clara E. Richey and L. Fairfield; "I'm Coming, My Darling, to Thee," a song-and-chorus by Bracking and Saxton; and two humorous songs — "Lena Weis" and "Mrs. Bolly" by E. Rice, are among the latest publications of Geo. D. Newhall & Co., Cincinnati, O.

SPAULDING'S BELLRINGERS performed the past week in Martha's Vineyard, Mass., and Nantucket, turning people from the Main to each night's entertainment as they steamed by. "The Spauldings have taken the same route for the past fourteen years, and thus far the business is larger than ever before. Route: Falmouth, Mass., Aug. 25, Tremont 26, Middleboro 27, Bridgewater 28, East Bridgewater 29, South Abington 30."

A BANJER BANJO, the property of James W. Clarke, said to be exceptional for its tone and power, is offered for sale. See card.

VARIETY HALLS.

HINES AND BLOSSOM, known as the Original Colored Embassadors, and Daisy Rennie, serio-comic vocalist and actress, have received some excellent notices for her singing and acting in Fay's burlesque on "Pinafore," announce that they have open dates from Sept. 15 to Nov. 10. They perform in Indianapolis, Ind., Sept. 1, Cleveland, O., 8, Ring Miner's Theatre, New York, 15, Philadelphia, 22, Hartford, Ct., 15, Providence, R. I., 22, Boston, Mass., 29, Washington, D. C., Jan. 5, 1880. See card.

THE LEONS — L. T. and Master Orville R. — sensational acrobats and gymnasts, and the performing English coach-dogs Spot and Beauty can be engaged. The recommendations from Managers Dan Shelby and C. H. McDonald and press notices, published elsewhere, all concur in giving their specialties a high place as attractive features. They open at the Coliseum, Detroit, Mich., Aug. 25.

AT MUSIC HALL, Albany, N. Y., performers are wanted. See advertisement. Pat McClone, Shearen and the McVoys—Harry and Emma—closed Aug. 23. The new faces 25 are E. Girard, Fred Weunzel and E. Davies and wife.

MLLE. EUGENIE'S Sensational Folly Troupe will commence a tour Sept. 1. Communications can be sent as per card.

PROF. TILL'S MARIONETTES will shortly close a successful season at the Park Gardens, Providence, R. I. He advertises for engagements.

HARRY BECKWITH, vocalist, humorist and mimic, will close his second season with Burr Robbins' Circus about Oct. 25, after which he will be ready to fulfill engagements with variety managers. He prefers a traveling party. See card.

A BUSINESS MAN, with capital, is offered an interest in a variety theatre. See "Manager's" card.

AT THE RINK THEATRE, Utica, N. Y., Barney Fagan, Lizzie Mulver, Mabel Pearl, Kitty Shepard, Mark Murphy, El Nino Eddie, and the Leons opened Aug. 18. John Phillips was presented by a number of citizens on that date with one of Roe Stephens' silver-rimmed tambourines.

JOHN PENDY AND JEFFREYS-WARNER return thanks to Western managers for releasing them from engagements. They are to travel with Oliver Doud Byron's Combination the coming season.

NED STRAIGHT, song, dance, sketch writer, etc., notifies Doyle and Quinn that their songs are ready. See advertisement.

AT THE GAIETY THEATRE, Liverpool, Eng., during the week ending Aug. 16, the following Americans were performing — Frank Mara and Sam Holdsworth.

CHAS. WALTERS advertises for a young-lady partner in sketches.

A BANJOIST AND VOCALIST is wanted for an advertising wagon. See Geo. K. Vincent & Co.'s card.

OUR CINCINNATI, O., correspondent, under date of Aug. 23, says: "Esher's New Palace opened to a packed house, and has done a large business all the week. The programme was strictly of a variety order, beginning with a first-part, in which Charley Benedict and Dan Hart were on the ends, with Robt. V. Ferguson as interlocutor, and Estelle Wellington, Mamie Wallace, Annie Boyd and Sallie Mason as vocalists. In the olio Le Roy and Martin appeared in sketches; Billy and Lon Milton in a clog; Mamie Wallace and Annie Boyd in serio-comic songs; Marlow and Mealy in Irish acts; Estelle Wellington in songs-and-dances; Robt. V. Ferguson and Sallie Mason in a musical sketch; Mary Milton in a jig; Mulligan and Morris in plantation song-and-dances; and Claire Alford in operatic vocalisms. Departures: Charles Benedict, and Marlow and Mealy and Margie Archer, to Louisville, and Le Roy and Martin. To open 25: Lizzie Hastings and Emma Milton..... The Coliseum commences its season 30. Besides the stock company, whose names have been already published, Billy and Nellie Hasson, Sam Dearin, Malcolm and Whiting and Jennie Lindsey are to appear. Frank Jones and Alice Montague open Sept. 1. The Vine-street Opera-house also inaugurates its season 30, with Den Howe, Topack and Moore, John Morrissey, J. D. Roome, Ella Kemp, Virgie Jackson, Annie Woods, Susie Summerfield, Belle Bent, Kitty Sharpe, Clandia Walters, Frankie Russell, Emma De Haven, Stella Wallace, Maggie Winters, Carrie Touroy, Lizzie Berger, Ella Warren, Tillie Graham, Minnie Wesner, Tillie Ronald and others..... The Sheridan Brothers, song-and-dance; Morton Sisters, dancers; and Annie Montague, vocalist, opened at the Eldorado 18. Biz fair. Departures: John P. Carroll and May Carroll, to Pittsburg, and the Crimmins Brothers, to Ryan's Music Hall, this city. Sheridan and Reilly and Le Roy and Martin open 25..... The company at the Bella Union was not changed..... Robinson's Opera-house will open Sept. 6..... Manager J. W. Dunne of Leadville is here after talent, and starts home to-morrow..... Charles W. Young and Nellie Massa left for Detroit this evening..... Manager Alberty is at Mullen's Garden, Madison, Ind., with Charles and Ella Jerome, George W. Woods, Nettie Woods, Billy Butler and Emma Morris."

AT CROWE'S GARDEN THEATRE, Indianapolis, Ind., the attendance continues good. The new faces Aug. 18 were the Quinnette Children, trapezists; Emma La Mause, in songs-and-dances; Keating and Flynn in acrobatic songs-and-dances; and Tribble and Hurd, gymnasts. Our correspondent says: "During the act of the last-named on the first night, Mr. Tribble's hold gave way, and he was precipitated to the net, receiving slight injuries. There's Millions in It," with W. C. Turner as Col. Mulberry Sellers, closed the bill. Specialty people all close, with exception of Emma La Mause. Billed for 25 are Frankie Barbour, Flora Owens, Miss Rushton, Morton and Miles, Taylor and Powers. James Maas takes the stage-management Sept. 8. Manager Crowe completes a trip East next month..... Harry Wharfe, stage-manager of Hamlin's Theatre, Chicago, has been in town this week visiting friends..... Manager Frank Young of the Adelphi Theatre, Terre Haute, was here 22, engaging talent for a tenting expedition. ..... Chas. Godfrey is lying ill at his home in Franklin, Ind., but is convalescent. He opens at Crone's Sept. 8 as stock comedian..... Mrs. H. More, for a number of years connected with the variety and legitimate stage here, goes with the Emma Grandin Combination for the season..... The new place at Penn. Ind., called the Garden Theatre, is managed by L. Lewis. Among the people 18 were the Virginia Trio—Turner, Welch and Harris—and Geo. and Marie Nelson..... The Sunday performances at Shelbyville, ten miles out on the L. and St. L. Railroad, have been discontinued."

VARIETY BUSINESS in Denver, Col., says our correspondent, "is dull this month, but the entertainment at Perry's is little if any inferior to that given during the more prosperous season. The company is now composed of Sam and Carrie Swain, Baby McDonald, the Collins Brothers, George Summerfield, Leona Demar, Mamie May and Mollie Archer. George Summerfield is now stage-manager, vice Frank Bennett, who, with Eva, has gone East. The Barlow Sisters, Arta Mills, Parker and Donnelly, and Maggie Foster will be the next attractions. The Etzeltine Sisters have gone to California.

AT TOOKER'S VARIETIES, Norfolk, Va., the company last week included Frankie Christie, Ella Kent, Ida Melville, Mattie Carter, the Duncan Sisters—Pearl and Hettie—Bob Slaven, Ned Oliver, Harry Long and Harry S. Jefferson, with Prof. Fisher, leader of orchestra.

AT WALDMANN'S NEW THEATRE, Newark, N. J., very fair-sized audiences witnessed J. K. Emmet in his clever impersonation of Rip Van Winkle. The play was well cast, including an old and welcome favorite, Harry Sinclair, besides N. H. Haviland, Fannie Prestige and Little Maybud. In the olio the singing of Frankie Russell and Susie Byron gave general satisfaction, and the clever acting of Frinaldi Zeltner and J. O. Hall elicited much applause. The last two named depart for Brooklyn; Frankie Russell, to Cincinnati; Susie Byron, to Utica; and the entire dramatic company to New York, to-morrow 25: T. W. Hanshew's Dramatic Company in "The Forty-niners." Mr. Waldmann is improving his theatre, his last addition being an upper gallery, newly furnished boxes, elegantly decorated, and an additional refreshment-saloon contiguous to the dressing-rooms. Carlo, whose name was not mentioned in last week's report through your correspondent's oversight, should have been spoken of as one of the leading attractions, her wardrobe, business and music being entirely new and pleasing. The following are the names of the stock company for the season of 1879-80, opening Sept. 1: H. C. Clifton, Robt. Brower, George Conway, Mark E. Ryder, Charley Burnham, Geo. Skelding, Irene Stanley, Lizzie Conway and Carrie Chrisie..... Frank McCormick will on Sept. 1 reopen the theatre formerly under his management, and then known as the Odeon, but later known as the Theatre Comique. Advices of Aug. 24.

THE ODEON, Baltimore, Md., did a profitable business throughout the past week. The arrivals 18 were Ophelia Starr, song-and-dance; Leo Gordon, balladist; Georgie Lingard, songstress; and Chas. Redmond and Georgie Blake, change artists. The departures 23 were Ada Linwood, to New York, and R. G. Allen, to travel..... At Kernan's Central Theatre the olio people announced Sept. 1 are Jennie Hughes in "The French Spy," supported by Ed. Lang, Frank Bush, Charles Hadley, Charley Bland and Fanny Beane, Perry, Magru, Curdy and Hughes, and Avery and Larue. The stock for the season will be Frank White, Lillian Dayton, Julian Kent, Ella Kent and Morgan Griffith, all to be under the stage-management of Chas. F. Howard, stage-manager. ..... The Front-street Theatre will be opened Sept. 1 by Manager E. D. Gooding. The company comprises Watson and Ellis, J. W. McAndrews, William Henry Rice, Clark Gibbs, John D. Griffin, Chas. H. Flemming, Clara Moore, Lillie Hall, Reynolds and Cogill, the Misses St. Felix Sisters, Frank M. Wills, Prof. White and dogs and E. D. Gooding.

THE REPAIRS at the Theatre Comique, Richmond, Va., not being finished, no performances could be given Aug. 21, when Manager Putnam decided to give his company a holiday for the remainder of the week. Our correspondent adds: "The Fall season will commence 25, and among the arrivals announced are the Leonzo Brothers and Charles I. Morris. Ad. Yale was summoned 18 to Chicago to the death-bed of his sister, but according to a telegram received here he arrived too late. No departures."

THE SUMMER THEATRE COMIQUE, Washington, D. C., attracted a large attendance the past week. The new arrivals were Chas. A. Loder, Frank Lewis, May Antonio, the Sharpleys, the Dutton Sisters and Nellie Saville. The departures Aug. 23 were Kitty Whitland, to Baltimore; Nellie Seville, Philadelphia; the Sharpleys, New York; Frank Lewis, Crumley and De Forrest and Fanny May, not known. Announced for 25 are Nicolo, Conway and Farrell, Charles A. Grear and Mlle. Eugenie Forrest.

TRIMBLE'S STANDARD THEATRE, Pittsburg, is to be opened Sept. 1 with Murray Trimble as lessee, Chas. Shay as stage-manager, and Eugene Smith as leader of orchestra..... Harry Williams' Academy of Music begins the season Sept. 8. Manager Williams and family have returned from their Summer sojourn at New Bethlehem, Pa.

THE GRAND CENTRAL, Troy, N. Y., has been so thoroughly renovated from the sidewalk to the back wall of the stage, and from roof to basement, as to be quite as fresh as new. It is only four years old. Manager Peter Curley has appointed Joseph Hurley stage-manager, and the initial company to open Sept. 1 are Eloise Allen, Lou Sanford, Georgie Lee, John and James Russell, Dalton and Maurice, Joseph Hurley and eight chorus and ballet ladies. Every branch of industry in Troy being prosperous, with promise of a busy Winter, it is likely that the Grand Central will have the best season in its history. Manager Curley promises a rapid succession of all the available variety people of mark..... "Pat" Ryan has returned to Troy, saying that he has quit variety management. He was bothered in Schenectady (where he was doing a tidy business) by bar-license matters; hence went out on the road with a party, which business, though fairly successful, proved not to his liking; hence he throws up the managerial sponge. Letter of Aug. 24.

THE ACADEMY OF MUSIC, Chicago, Ill., will be opened for the season Sept. 15. Specialty and dramatic stars are requested to address Wm. Emmett, lessee and manager.

THE COLISEUM COMPANY, Detroit, Mich., will inaugurate their season Aug. 25, appearing that night in the Detroit Opera-house, and on and after 26 at their own theatre. Owing to the opening taking place 25, the original date of opening, Sept. 1, was changed to Aug. 25, thus necessitating somewhat of a change in the company from that originally announced. It will consist of Cool Burgess, the Carrolls, Lillie Ellis, Ronaldo Brothers, Burns and Tracy, Nellie Massa, the Leons, Haley and West, Ed. Campbell, Keating and Sands, Minnie Rainforth, Chas. W. Young, John L. Ashton, Pat Reilly, Harry Fleming, May Williams, Lillian Howard. The following is the list of officers: Proprietor, Jas. H. Ives; manager, Chas. O. White; treasurer, John O'Neil; orchestra director, Chas. A. Boyd; scenic-artist, Pat Reilly; machinist, Jos. Jemison; chief doorkeeper, Col. Keyes. Prices will be 50c., 35c., 25c., 15c., and 10c. Jennie Morgan was engaged for the opening, but released by Manager White to accept a four months' engagement in New York..... The Comique will not open until Sept. 1.

GEO. EDWARDS, D. A. Kelly, Clark Gibbs, Dick Gorman, Leonard and Jones, Kitty Norton, Ada Lannier, Alice Ransome, Selina Burton, and Lizzie Walker appeared at the Grand Central Theatre, Philadelphia, last week, to moderate business. No new faces are announced for the current week..... This house will continue under the management of Wm. J. Gilmore during the coming season, which will commence Sept. 1. Manager Gilmore will make a feature of ballet and burlesque. He will have a large ballet troupe, the engagements for which have not yet all been made, as it will not be introduced till the season is a few weeks advanced, but among the ladies already secured for it are the Clinetop Sisters and Amelia Gorenflo. Mme. Ninon Duclos has been engaged for the season to direct the marches, burlesques, etc. Among the others engaged for the season are Billy Bryant, Lizzie Richmond, George Edwards, and Ella Sheldon. The opening specialties will be Belle and Chas. Fostelle, Wm. Major, Harry Woodson, Williams and Pickert and Paul Heath. The Rentz Female Minstrels come Sept. 29, for one week. Manager Gilmore is now negotiating with a party in England for the importation of fifteen English ballet-girls. Geo. R. Radcliffe will be stage-manager. The executive of the house will be J. C. Brown Jr., treasurer; Stewart McClees and Joe Stevenson, doorkeepers; Joe Dumont and Chas. Wilson, ushers; M. C. Sexton will lead the orchestra of nine pieces; and August Piper will be stage-carpenter. The house is being repainted inside and out, and newly carpeted. These improvements will not necessitate the closing of the theatre, which will continue open without intermission.

A LADY PARTNER for society sketches is wanted by C. F. Westlake, who advertises.

FRANK GIRARD of Tony Pastor's Troupe was recently presented by the California Lodge of B. P. O. of Elks, in San Francisco, Cal., with an ebony cane having a gold head inlaid with gold quarts.

FOX'S AMERICAN THEATRE, Philadelphia, ceased to exist Aug. 23. Hereafter it will be known as the Standard Theatre. The history of the first theatre erected by Mr. Fox, on the site of the present one, was given in THE CLIPPER at the time it was destroyed by fire, in the Winter of 1877. The erection of the present building was commenced in the Summer of the same year, and was opened to the public on the 3d of the following November. The name of Cool Burgess, who was announced to appear during the last week that the establishment was known as Fox's Theatre, appeared on the programme of the first week that the new house was in existence. The prohibition of smoking and drinking in the auditorium was soon removed, and these customs continued as before. The fortunes of the house and of its owner have fluctuated; but from Nov. 3, 1877, to Aug. 23, 1879, the theatre has never been closed for a single night, save on Sunday. Now Fox's American Theatre is a thing of the past, and the Standard Theatre has risen like a phœnix from its ashes. During the current week the house will be closed till Saturday night, Aug. 30, when it will reopen as "The Standard" Theatre. During the closure it will be thoroughly painted inside and out, and newly carpeted. New scenery will be placed upon the stage, the seats will be stained in imitation of black walnut, and the ceiling will be frescoed. The outer doors will be removed, and replaced by an ornamental iron railing, while new swinging doors, with panels of plate glass, and the words "Standard Theatre" and "Welcome," cut in the glass of the transom, will be placed in the long entrance-hall, midway between the auditorium and the street. No smoking nor drinking will hereafter be allowed in the theatre. The dramatic stock company engaged for the season will include the following new faces: Spencer Pritchard, who will be stage-manager, A. R. Brooks, George Charles, Fanny Prestige, and Addie Rogers, together with the old favorites W. H. Danvers, Dan Leeson, W. J. Sterling, J. F. Raymond, M. Hengler and Marie Wellesley. The performances will consist of an olio and a drama. Among the specialists engaged for the opening night are Aubrey and Parker, Redmond and Blake, and Carlotta Pearl. Among the dramatic stars booked are Collins and Hart, who may be mentioned. E. T. Stetson, Texas Jack and Kate Fisher. J. C. Curran will be business-manager, George W. Stinsman treasurer, and H. E. Chase scenic-artist.

IN THE OLIO at Fox's American Theatre, Philadelphia, during the week ending Aug. 23, Charles H. Stanley and Charles A. Grear appeared, the entertainment concluding with "London Jack," a sensational drama, given by O. B. Collins and the dramatic stock company. Cool Burgess had been engaged to appear throughout the week, but at the matinee on Monday he requested the management to excuse him, as he felt fatigued and indisposed. His request was granted on condition that he would go upon the stage, apologize to the audience, and promise to appear in the evening. He complied with this condition, but, while addressing the people in front, was evidently in a state of great nervous excitement, and it was very apparent that his recent troubles had completely unmanned him. Leaving the stage, he went to the box-office and asked for a small portion of his salary in advance, which was given him. He then left the theatre, and since that time the management have not seen him nor heard from him. A party connected with the establishment adopted the role of detective, and traced Cool's trunks from the Pennsylvania R. R. Depot to the Mansion House, a hotel on Arch street above Sixth, and thence to the depot of the North Penn. and Bound Brook Railroads, at Berks and American streets. Consequently it is presumed that he left town by one of those routes. It is now reported that he went to Canada, and from thence to Detroit, Mich. It was stated that the Canadian police were in Philadelphia looking for Cool, but it wasn't true.

CROWDED in every part was the Alhambra Garden (formerly the Arcade Garden), Philadelphia, when it opened Aug. 23, under the management of Wm. J. Thompson. The improvements and alterations, already described in THE CLIPPER, make the place much more attractive than formerly, and the entertainment passed off well. First came an inaugural address by Jaques Kruger. Then Edgar Allen sang "The Star-spangled Banner," and the entire company joined in the chorus. After that Hercules Bros., Lottie Grant, Billy Carroll, Jaques Kruger, Frank Bush, the American Four—Pettingill, Gale, Daley and Hoey—Mlle. Elsie Krueger and Eloise Allen appeared in specialties and sketches. All the above remain during the current week. The official list of the house is as follows: W. J. Thompson, sole proprietor; W. A. Potts, treasurer; Jos. P. Niel, director of amusements; Prof. Willard, leader of orchestra; Capt. J. Townsend, advertising agent; Jesse Harris, prompter; Robert Ellis, master of properties; Geo. T. Carter, calcium-lights.

CONLEY'S VARIETIES, St. Paul, Minn., opened Aug. 18 for the Fall and Winter season to a full house. An improvement in the general appearance of the hall is manifest. P. Conley is still the proprietor, J. W. Mack stage-manager, and John Murray leader of orchestra. The company consists of J. W. Mack and Ada Boshell, who appeared in character-sketches; Ad. Weaver, end business and specialties; Favor and Shields, North-of-Ireland sketch artists; Grace Garland and Nellie Parker, serio-comic singers; and Carrie Foster, balladist. Agnes Atherton and Carrie Sinclair, serio-comics, were engaged by Mr. Conley's agent at Chicago to appear 19, but, from some undisclosed reasons failed to connect. The troupe gave an excellent variety entertainment, although the first-part was not so good as the olio.

GUSSIE CRAYTON died of paralysis of the brain in Marshall, Texas, Aug. 15. She was a daughter of Mrs. Martin R. Cuthbertson, and married James Maas, with whom she had performed in musical sketches in the principal variety theatres of this country until within a year or so ago. We believe she made her last appearance on the stage in Newark, N. J., last Winter. She was both a good vocalist and actress. By the kindness and liberality of many of her brother and sister professionals she was sent to her home last Spring, where she arrived June 15, and received all the attention and care that a fond mother and brother could bestow.

MILLER'S WINTER GARDEN, Philadelphia, opened for the Fall and Winter season Aug. 18 with bright prospects. The house is made more attractive than ever by the improvements already mentioned in THE CLIPPER. The following performers appeared on the opening night, and exerted themselves to please, with great success: Mlle. Olympia and Herbert King, Weston Brothers, Annie Hindle, Harris and Wood, Dolly Davenport, Minnie Lee, Josephine Shanley, the Four Eccentrics—Perry, Magrew, Curdy and Hughes—Daisy Kennell and Harry Guion, all of whom were well received throughout the week. The Suydam Brothers open 25. Business very good.

THE NEW NATIONAL THEATRE, Hartford, Ct., opens Aug. 25, and the following performers are announced to appear: Ida Siddons and Louise Stetson, Sylvester and Everett, C. Percy Wells—James and Ogden Kittie Gardner, Murphy and Kline, Ada Stanwood, Leslie, Mack and Morosco, Master Ocie, and the Arnold Brothers.

SPECIALTY ARTISTS, double teams, and artists with short sensational dramas can secure engagements at the Coliseum Theatre, Chicago, by addressing H. D. Clark, proprietor and manager.

HARRY MARTIN, Florence Abecco, the Grays, and the Thompson Bros. were announced at the Fairmount Summer Garden Theatre, Philadelphia, last week.

THE NEW ATTRACTIONS at the Theatre Comique, Cleveland, O., last week were, Harrison and Gilbert in Irish sketches; Billy Robinson, songs-and-dances; Emma Budworth and Lizzie Derious in songs; and Harry Budworth, negro sketches. Departures Aug. 23: Mlle. Lucille Campbell to Buffalo; Moore and Lessenger and Charles King, Bradford. Arrivals 25: Prof. Parker and dogs, Mlle. Zoe and Leoli.

MISS LESLIE, who is now singing at Tony Pastor's Theatre, has an excellent, well-cultivated voice, which to makes quite effective in the new ballad "The Lilac that Grew by the Gate."

WILL AND BERTHA LANDIS are to travel with Alf. Wyman's "Yakle" Combination next season, doing their roller-skating act in the Central Park scene.

JENNIE MORGAN has been engaged for the season with Harrigan & Hart at the Theatre Comique, this city.

THE DAVENE TROUPE, composed of three ladies, one gentleman and Little Bob, are with Schumann's Transatlantic Combination, now playing in South America. Their performances include acrobatic and trapeze acts of a sensational order, comic specialties, bellringing, etc. They can be addressed as per card.

THE COHAN, Irish comedian, advertises for an engagement.

ARTISTS OF ABILITY are wanted at Miller's Winter Garden, Philadelphia, Pa. See card.

MAY FISK'S TROUPE OF ENGLISH BLONDES appear in Beloit, Wis., Sept. 4, 5, and during the State fair in Madison, comprise the week. An amateur lady, number of specialty ladies, and a song-and-dance team are wanted. Kitty Sanford is requested to write. Miss Fisk states that her season has already extended over eighteen months, and that her company is doing well. See card.

JAMES H. AND EMMA ROBERTS, assisted by Charles Hoffman, are concertizing in Kansas.

AT ALBECKER'S APOLLO THEATRE, Evansville, Ind., business was good the past week. J. Z. Little opened 18 in "Saved from the Wreck," and Mr. Prather and dogs 19. Wide-awakes appear 25; also in the olio Hugh Fay, J. C. Murphy, Homer and Holly, Ethel Earl, Imogene Kent and Maggie Barnes.

E. O. ROGERS' PAVILION SHOW is billed in Emporium, Pa., Aug. 28, St. Mary's 26, Ridgeway 27, Centreville 28, Dubois 29, Punxsutawney 30.

TONY PASTOR'S COMBINATION is to perform in Council Bluffs, Ia., Aug. 25, St. Joseph, Mo., 26, Atchison, Kas., 27, Leavenworth 28, Kansas City, Mo., 29, Sedalia 30, Olympic Theatre, St. Louis, one week, commencing Sept. 1, Haverly's Theatre, Chicago, Ill., 8, for a like period.

THE THEATRE COMIQUE, Minneapolis, Minn., is giving satisfactory entertainments, and business has been good during the past week. John and Kittie Taylor closed 23.

EUSON AND FLYNN, character-sketchists, dissolved partnership Aug. 23, Euson quitting the profession. They were with Forepaugh's Show.

GODFREY AND MACK, Dutch comedians, advertise that they would like to arrange dates with managers for the coming season. They do also genteel songs-and-dances and sketches.

SHORTIS' NOVELTY COMPANY gave a benefit to Chris. Gaffney in Halifax, N. S., Aug. 18..... Tommy Donohue, athlete, has engaged Temperance Hall for fair-week.

MAY FISK informs us that she will manage two companies during the fair season.

THE VOLKS' GARDEN THEATRE, Brooklyn, is to be opened for the season Aug. 25 with the following company: Watson and Ellis, Add Ryman, Billy Barry, Jennie Hughes, Little Mac, Delmay and Archer, McDermott Sisters, Mullen and Maree, Jennie Sattleriee, Fostelle, Curry and Hall and Ward and Wells. In future this theatre will be a ladies' resort, and no smoking will be allowed in the auditorium.

AT THE COURT-SQUARE THEATRE, Brooklyn, the new people are Ella Mayo, Viro Verana, Ned Wambold, and Kennedy and Clark. The business was fair last week.

AT THE MOZART GARDEN, Brooklyn, this week, the Vestvali Troupe, together with John and Emma Whitney, Hattie Wilson, Archie Hughes, Signor Leon, Billy Wylie, and H. Bennett, are the new attractions.

THE AMERICAN THEATRE, this city, opens Sept. 1. The artists engaged are called for rehearsal Aug. 30. See card.

A PARTNER is wanted for song-and-dance and "nigger" business. See E. S.'s card.

THE SEASON at the Grand Central Theatre, Philadelphia, Pa., begins Sept. 1. Variety artists, ballet ladies and an orchestra are wanted. See card.

NEGRO MINSTRELSY.

WM. COURTRIGHT will arrive in San Francisco, Cal., from Australia, about September. He advertises his address in another column.

JAS. A. BLAND, interlocutor and comedian, also author of the taking song "Dem Golden Slippers," has been quite a success with Haverly's Georgia minstrels, in both New York and Boston.

THE BIG FOOT MINSTRELS are to perform in Portsmouth, Va., Aug. 28, Danville 26, Lynchburg 27.

JOE GAYLORD, business-manager of the "Original and Only New Orleans Minstrels," advertises for song-and-dance men who can do end business. Managers desiring to engage this company can also address him.

HOOLEY & EMERSON'S MEGATHERIAN MINSTRELS, who played in Albany, N. Y., Aug. 21 and 22, open in Boston, Mass., 25, for one week.

LEW SIMMONS has organized his new minstrel troupe under the name of Lew Simmons' Minstrels, with the following people besides himself: Bryant and Saville, Geo. C. Denton, Frank Newhall, Frank McKnight, J. Syrel, Jule Reybold, Wm. Shaw, Albert Steinager and J. Burghardt. This is not a complete list, as two or three more, with whom negotiations are pending, are yet to be engaged. H. A. Dawron is business-manager and agent, with A. M. Baker is assistant agent. The company rehearses every day during the current week at the New National Theatre, Philadelphia, and takes the road the following week. Lew Simmons is playing in Boston this week with Emerson & Hooley's Megatherian Minstrels, being obliged to do so by an engagement previously made with Mr. Hooley. In his absence the rehearsals will be under the supervision of his old partner, E. N. Slocum, now of Carncross' Minstrels, who has kindly volunteered his services.

CARNCROSS' MINSTRELS begin rehearsals Aug. 25, and open for the season at the Eleventh-street Opera-house, Philadelphia, Sept. 1.

THE ORIGINAL BIG FOUR MINSTRELS appeared in the Richmond (Va.) Theatre Aug. 22, instead of 25, as announced. Our correspondent says: "The company is large, and the performances—particularly of the Big Four—were unexceptionably good, and they were appreciated by a crowded house."

EMERSON'S MEGATHERIAN MINSTRELS had a two-third house at the Griswold Opera-house, Troy, N. Y., at the matinee Aug. 23, and an overflowing house that night. Our correspondent says: "The performances gave great satisfaction, although the weather was so warm that the troupe almost turned white. E. M. Hall, banjoist, left 23 to join Carncross & Dixey in Philadelphia, and H. W. Frillman is to leave the party 30 to join the San Fran

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OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages GO TO PRESS ON SATURDAY, and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all favors should reach us early on Monday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
58 and 60 Centre street, New York.

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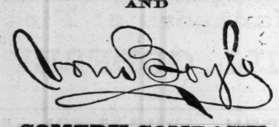

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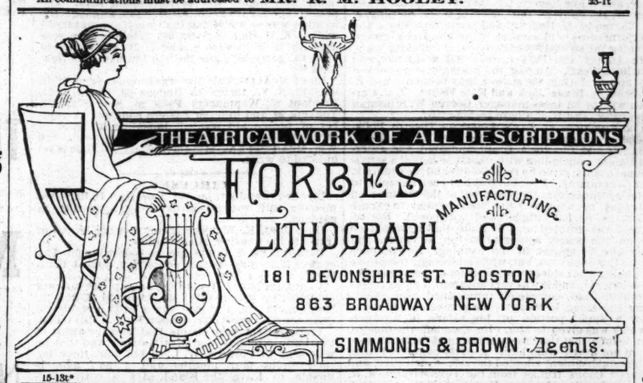

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THE IMMENSE AUDIENCE AT THE OPERA-HOUSE LAST NIGHT—THE MASTODON MINSTRELS PROVE A WINNING CARD.—There was not standing-room at the Opera-house last evening. Every available spot on which to either sit or stand was appropriated long before the curtain went up, and it was the largest, most compact audience we have ever seen in this city, and composed of our best citizens. In glancing over the vast assembly, it looked to one as if more than half of the audience were ladies, and the performance from beginning to ending was one that only such a turn-out merits. The first-part, introducing a round forty performers on the stage at once, was the finest and most stupendous opening ever presented in the minstrelsy profession. Everything throughout was as advertised, and even the greatest grumbler and fault-picker could find nothing with which to find fault. The olio, or second-part, introduced the great specialties which are customary to such performances, but on so much larger a scale that one hardly recognized a resemblance to the old way of doing things. The clog, which was participated in by a round dozen of artists, caught the boys, so to speak, and elicited round after round of applause, as did the mammoth song-and-dance by a like number of thoroughly good men. The singing of the California Quartet was of a high class, and was a rare treat to all lovers of fine vocal performances. Billy Rice is a power in his "Extremely Logical Remarks," and kept the house in a continuous uproar while on the stage. The great banjo melange, led by Sam Devere, was a feature new to the business, and was loudly encored. Charley Reynolds in his act exposing magic was a tower of burlesque, and divided the honors with his fellows. A really genuine artistic feature was the marvelous exhibitions of ventriloquial powers displayed by Harry Kennady, whose equal in this line is seldom seen, and the appreciation of the audience was continually manifested by rounds of uproarious applause. The evening's performance concluded with a capital burlesque of the much-worn opera of "Pinafore," and to those who had seen this opera the extremely ridiculous representations was a feature of the evening's entertainment.

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